

Emma Stone

Jonah Hill



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What has **Carrie, Cher,**
and **Chic?** It's our

Fall Music Preview

SEPT. 14, 2018
#1527

Entertainment **WEEKLY**

**THE FUTURE
IS FEMALE!**
YOUR VERY
FIRST LOOK
AT THE GALAXY'S
NEWEST—AND MOST
POWERFUL—STAR
By Devan Coggan



CAPTAIN MARVEL

— PLUS —
**The BIG
Goodbye**
Why TV's
No. 1 sitcom
is signing off

THE RESIDENT



THEY DON'T CARE FOR RULES.
THEY CARE FOR PATIENTS.

MON 9/24 FOX



WHAT'S YOUR EMERGENCY?

9-1-1

2-NIGHT PREMIERE EVENT
SUN 9/23
MON 9/24 **FOX**

What TV remake or revival are you most looking forward to?



SARAH RODMAN

Features Editor

•**Murphy Brown**

The show featured a killer combo of righ-teousness and comedy. I'm excited to see what that looks like in 2018.



PATRICK GOMEZ

Senior Editor

•**Charmed**

I loved the original, and a female-empowerment series is exactly what we need right now. The power of three will set us free!



SAMANTHA HIGHFILL

Staff Writer

•**The Chilling**

Adventures of Sabrina

What's not to love about a teenage witch with a (hopefully talking) cat and an adorable human boyfriend?



CHUCK KERR

Deputy Design Director

•**Buffy the Vampire Slayer** reboot

The stakes may be high, but the Buffyverse is ready for fresh blood. Bring on a new Slayer and more "high school is hell" allegories!



ALISON WILD

Senior Associate

Photo Editor

•**The Twilight Zone**

With Jordan Peele at the helm, it's going to be the TV love child of *Get Out* and *Black Mirror*. Might I suggest Liam Neeson(s) for the role of the Narrator?



CAROLYN CUTRONE

Editorial Manager

•**Kim Possible** live-action movie

Beepers are irrelevant in 2018, but I loved Kim Possible's confidence and spunk. Her motto? "I can do anything."



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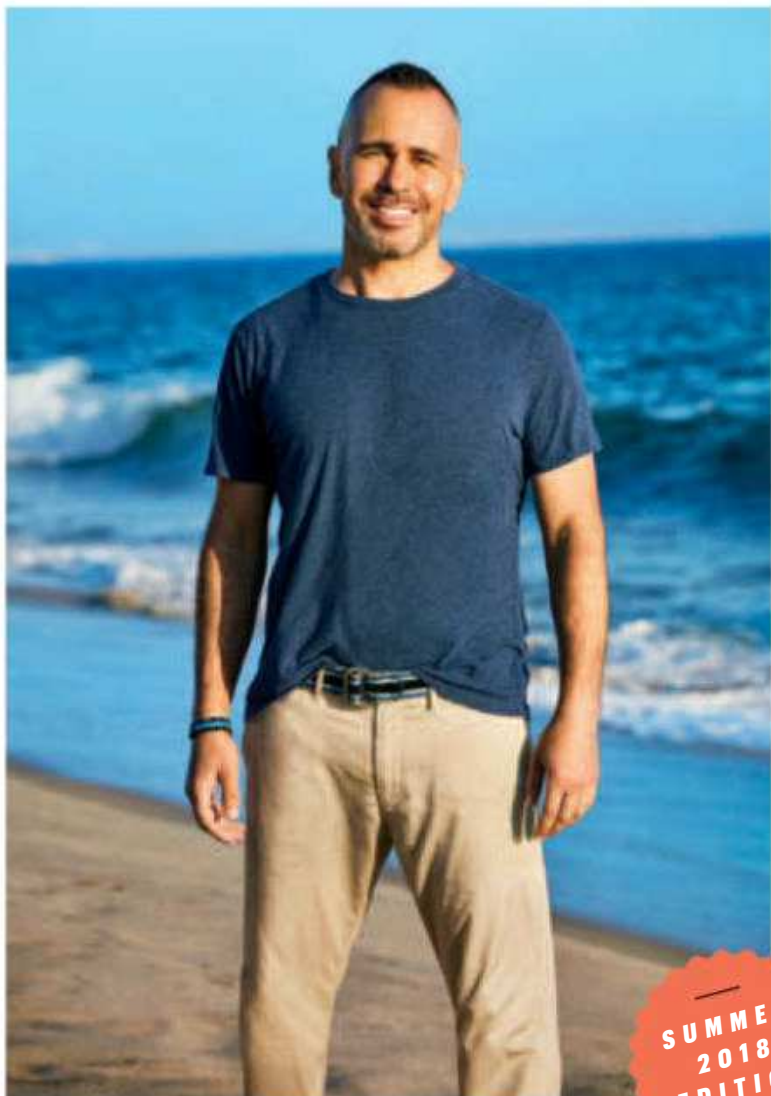
A NEW FOX COMEDY

THE COOL KIDS

This senior class is rowdier than ever.



FRI 9/28 FOX



SUMMER
2018
EDITION

MY POP CULTURE CONFESSIONAL

Apologies in advance—there are a couple embarrassing revelations below

HOPE YOU HAD A TERRIFIC SUMMER. I HAVE ABOUT 38 percent fewer brain cells than when you last heard from me because I spent the past few weeks binging *Love Island*—the ridiculously addictive British reality dating show that's now streaming on Hulu. (We're getting our own version on CBS next year. I'm counting the days.) Not all my pop culture consumption this summer depleted my gray matter. I also enjoyed:

• **Trial & Error: Lady, Killer 1**, which will definitely appear on my list of top 10 shows at the end of the year. If you loved the humor of *Parks and Recreation*, *The Office*, or *Arrested Development*, I promise you'll adore this gem on NBC.

• HBO's media-dynasty drama **Succession 2**—Kieran may be my new favorite Culkin.

• *Younger* on TV Land, which is finally ditching its initial conceit of a woman lying about her age to become the addictive romantic comedy we all hoped it would be.

• **The Great Believers 3**, Rebecca Makkai's intertwined stories about a group of gay men facing AIDS in 1980s Chicago and a mother's search for her daughter in modern-day Paris.

• Dan + Shay's "Keeping Score" featuring Kelly Clarkson, Ariana Grande's "No Tears Left to Cry," and Maroon 5 and Cardi B's collaboration "Girls Like You" all helped me drown out "The Middle"—which clung to me all summer like a cheap cologne.

• **Crazy Rich Asians 4**. Disclaimer: Henry Goldblatt and Henry Golding are not the same person, as much as I wish we were.

• Also, this admission should/will get me fired, but I kinda, sorta, okay, really liked *Book Club*. Does that make me a 65-year-old woman? Possibly.

Looking ahead to the fall, we have two upcoming events I want to tell you about.

First, you can expect to see plenty of on-the-ground reporting from the Toronto International Film Festival Sept. 6–16. In the past few

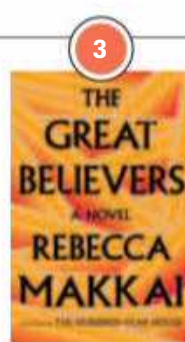
years, the event has emerged as the unofficial kickoff to Oscar season. This year will be no exception as *A Star Is Born*; *Ben Is Back*, a family drama with Julia Roberts and Lucas Hedges; and *If Beale Street Could Talk*, Barry Jenkins' follow-up to *Moonlight*, will all be screening there. We'll be hosting a photo studio with our sister publication *People*, so check out our social feeds and EW.com during the festival for interviews with the stars of these films, exclusive videos and photos, reviews, and more.

Then in October we're helping New York Comic Con launch a new space called The Studio @ NYCC, where you'll be able to watch intimate conversations between EW editors and some of your favorite stars and superheroes. Best part is that you don't need a New York Comic Con badge to attend these events. Tickets are available to everyone at newyorkcomiccon.com, and watch EW.com for programming announcements.

That's it from me. I'm going to try to go earn back those brain cells—that is, after I watch the remaining three seasons of *Love Island*. (JK, but not really.)

HENRY

HENRY GOLDBLATT





REAL.
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REEL

A NEW COMEDY

SPECIAL PREVIEW **SUN 9/9**
SUN 9/30 FOX

THE WEEK'S
BEST

Sound Bites

TWEET OF THE WEEK



Kanye West
@kanyewest

Halloween is the only day you're not in a costume. —*The rapper, getting deep*

"I kind of like being the only woman because it makes me feel special."

—Dee (Kaitlin Olson), kicking Cindy (Mindy Kaling) out of the group, on *It's Always Sunny in Philadelphia*

"All I want in life is for someone to look at me like Mike looks at a food menu."

—Vinny, commenting on The Situation's large appetite, on *Jersey Shore Family Vacation*

"You should do what I did after my wife died."

—Joe (Rob Corddry), offering advice on how to deal with grief, on *Ballers*

"Celebrate?"

—Spencer (Dwayne Johnson)

"My producer gave me a safer assignment. I'll call you when I land in Juárez."

—Nina (Amanda Payton), departing East Peck, S.C., on *Trial & Error*

"Don't tell Mama."

—Amma (Eliza Scanlen), delivering the chilling reaction to a murderous reveal, in *Sharp Objects*

"You got problems with white firms. You got problems with black firms. You runnin' out of races."

—Kelli (Natasha Rothwell), reacting to Molly's (Yvonne Orji) complaints about her new job, on *Insecure*

WEST: RB/BAUER-GRIFFIN/GC IMAGES; JERSEY SHORE FAMILY VACATION: MTV; IT'S ALWAYS SUNNY IN PHILADELPHIA: PATRICK MCELHENNEY/X; BALLERS: JEFF DALY/HBO (2); TRIAL & ERROR: SERGEI BAGCIKOV/WARNER BROS./NBC; SHARP OBJECTS: ANNE MARIE FOX/HBO; INSECURE: JOHN P. JOHNSON/HBO

AHS APOCALYPSE



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9.12 **FX** FEARLESS



Contents



Brie Larson prepares to take flight in *Captain Marvel*

FEATURES

24
Toronto International Film Festival
Here are the actors, ensembles, and directors to keep an eye on at TIFF.
BY JOEY NOLFI & PIYA SINHA-ROY

28 ▲
Captain Marvel
Presenting your first look at Brie Larson as Captain Marvel, the first female solo lead in the Marvel Cinematic Universe.
BY DEVAN COGGAN

34
Neil Simon
EW reflects on the life and legacy of the late playwright known for *Barefoot in the Park*, *The Odd Couple*, and more.
BY DAVID CANFIELD

36
Fall Music Preview
From Carrie Underwood to Cher to Chic, here are the 39 records we're looking forward to the most.
BY EW STAFF

NEWS AND COLUMNS

6
Sound Bites

11
The Must List

21
News
Why *The Big Bang Theory* is signing off.

68
The Bullseye

REVIEWS

44
Movies

48
TV

60
Music

64
Books

ON THE COVER Brie Larson as Carol Danvers/Captain Marvel in *Captain Marvel*. Photograph by Michael Muller/© Marvel Studios 2019.

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SHOW
STARRING
JIMMY
FALLON



WEEKNIGHTS  NBC

The Must List

THE **TOP 10** THINGS WE LOVE THIS WEEK *Edited By* | MARC SNETIKER @MARCNETIKER



PENN BADGLEY

The former Gossip Girl boy, 31, tells EW's Samantha Highfill about finding YOU

What was your initial reaction to the role?

I didn't want to do it—it was too much. I was conflicted with the nature of the role. If this is a love story, what is it saying? It's not an average show.... It's a social experiment.

What was your biggest concern about your character, Joe?

Letting my own nature make him too human. You're against-all-odds charmed by him—maybe you still think he's Dan [from *Gossip Girl*]. But episode 6 is a serious departure. You thought you knew what you were in for...but now it's going to change, and it's not going back.

TV **YOU**

Based on Caroline Kepnes' 2014 novel, *YOU* puts a twist on a classic tale: Boy meets girl, boy likes girl, boy...stalks girl, in this addictive, morally tricky thriller about love (it's, uh, complicated) in the age of social media. (*Lifetime*, Sept. 9, 10 p.m.)

2

Music

JESS GLYNNE

"ALL I AM"



Feel-good hooks seem to come easy to the 28-year-old singer, who currently holds the record for the most No. 1 singles in the U.K. by a British female artist (yes, even counting Adele!). If you dug her vocals on past hits "Rather Be" and "Hold My Hand," consider this ebullient earworm off Glynne's upcoming October album.



Movies

BEL CANTO

Rebels take Julianne Moore's opera singer, Roxane Coss, hostage in this timely drama based on Ann Patchett's 2001 novel. Moore's alter ego is no ordinary chanteuse: Her pipes inspire a cadence of compassion amid political conflict, uniting prisoners and their captors on a lyrical journey that ends in haunting fashion. (Sept. 14)

HOW JULIANNE MOORE LIP-SYNCHED FOR HER LIFE

Enlisting the help (and voice) of soprano Renée Fleming for her character's operatic chops, the Oscar winner explains how she mastered a lip-synch that would make both drag queens and real-life divas proud. BY JOEY NOLFI



SING LIKE NO ONE'S LISTENING

Moore did it for authenticity's sake

"The scary thing is, I actually had to sing. In order to lip-synch you have to produce sound, because if you don't, it looks fake! It was super embarrassing.... When we shot, I'd ask them to turn Renée up as much as possible so they didn't hear me warbling."



EMBODY YOUR DIVA'S SWAG!

Opera is acting through song

"Opera singers are human musical instruments.... They [change the] shape of their hand, mouth, chest, and their bodies.... I sat there with Renée while she recorded, and asked questions. I also watched her expressions intently, mainly the shape of her mouth."



TAKE A BREATH...OR SEVERAL

Fleming's voice coach stressed it

"Where she takes a breath, I take a breath. A couple phrases were extra long. Renée's known for her ability to carry a phrase to incredible length, [but] if you're going to lip-synch, you need to do it exactly.... Be precise about who you're emulating, fully inhabit it!"

4

Books

SMALL FRY

by Lisa Brennan-Jobs

You'd be forgiven for thinking there's not much else to learn about Steve Jobs. You'd also be wrong. This revelatory memoir by the tech legend's estranged daughter doesn't just shed new light on the man; her exquisitely written prose allows Brennan-Jobs to—painfully, complexly, heroically—reclaim her own story.



Games

MARVEL'S SPIDER-MAN

The most anticipated game of the year combines *Grand Theft Auto*-like mechanics and a cinema-size Spidey story, injecting players into the wall-crawler's NYC world in an engrossing experience that'll give you the best kind of vertigo. (PS4, Sept. 7)

THE EIGHTH SPIDEY MOVIE?

If you think you're watching a Marvel film while playing the game, you're not wrong. BY NICK ROMANO

1

Lead writer Jon Paquette's story mirrors the ebbs and flows of a film script (e.g., a huge opening Fisk fight leaves you breathless by your first button lesson).

2

The composer behind Netflix's *Daredevil*, John Paesano, delivers a game score that sounds straight out of the next *Avengers* sequel.

3

Comics and films pop up here as Easter eggs—from MJ's famous upside-down kiss in Sam Raimi's *Spider-Man* to iconic imagery from prolific artist Steve Ditko.

4

And like any Marvel film, spoilers are very real. Paquette jokes about his voice cast, "There's an NDA that says, 'We will kill you if you say anything.'"



6



TV

RANDOM ACTS OF FLYNESS

Terence Nance's new late-night show is, in no minced words, unlike anything else on TV. The provocative series—a cycle of vignettes using wildly different storytelling styles to explore the modern black experience in America—covers everything from toxic masculinity to police brutality, forcing the audience to confront these issues...from the discomfort of their own homes. (HBO)

WHO IS
TERENCE
NANCE?



The *Random Acts* creator broke out in 2012 when his quasi-animated rom-com-dram, *An Oversimplification of Her Beauty*, won critical hearts at Sundance. Six years later, that unique filmmaking style secured his HBO show a season 2 order just three weeks into its run. Plus, ball up: The director is now reportedly in talks to helm the long-awaited *Space Jam 2*.

Cold & Flu?

Pick up prescriptions in store.



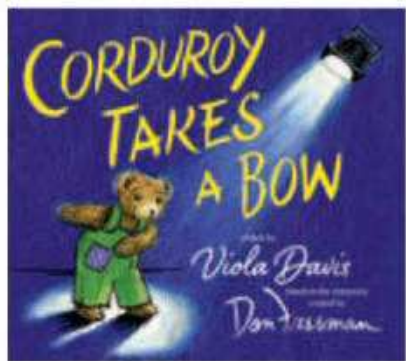

Run
and
Done

THE *by Tim Stack*
STACK!

PEPPERMINT POWER RANKING

1. JENNIFER GARNER
2. PATTIE (CANDY)
3. PATTY (PEANUTS)
4. DRAG RACE S9 RUNNER-UP

7



Books

CORDUROY TAKES A BOW

by Viola Davis

On the 50th anniversary of Don Freeman's children's book, Viola Davis pens a new Corduroy story, illustrated by Jody Wheeler, that throws the beloved bear into the fascinating chaos of live theater. Imaginative and witty throughout, it's a delectably sweet entry in the venerable series.



VIOLA DAVIS

The award-winning actress, 53, bears her soul to EW's David Canfield about why she brought back the unforgettable ursine

Why write a Corduroy book?

It was an offer I couldn't refuse. When my daughter was a baby, that was the book she loved the most. You read so many different books to your child, and there are certain ones that just stick. Perhaps it was [Corduroy's owner] Lisa and the fact that she was an African-American.... She simply was a part of the story. That was a big thing for me when I was growing up, and it's a bigger thing with my daughter. No matter what story [I] tell her, she always wants to be a part of it. She says, "Make me the hero, Mommy."

Children's books leave such an impact, as you say with your daughter. How did that inform the way you wrote this?

With Corduroy, I love the fact that he's curious. And he's not punished for being curious. But also, the backdrop of the theater. It's a place where you can explore your imagination as a space of

magic, of fun. It's a place that certainly transformed me. This was a regurgitation of everything that saved me in my life. The gift that was given to me by being introduced to the theater, I wanted to give to kids.

Theater has so many moving parts, and you really conjure that chaos in the book.

Corduroy is discovering it for the first time. No matter what corner you turn in the theater, there's something new to discover that keeps you exploring. In the theater, it doesn't matter—you could be the jock, you could be the nerd, you could be the goth queen—it captures everybody. And that's why I really wanted to end [the book] with Corduroy taking a bow. It's an acceptance. Theater is a space of belonging. Taking a bow is the ultimate act of saying, "I belong. I've been accepted, and I'm being seen."

Did you rediscover that magic of theater yourself as you wrote, seeing and exploring it as if for the first time?

Yeah! I was exploring my first love of theater while I was writing *Corduroy*—through a bear! I explored every bit of the theater that has left an imprint on me. Sometimes you forget that stuff. Sometimes you need the imagination of a child to come back to life again—to remember why you fell in love with anything.



Music

LIAM PAYNE

FIRST TIME

Far from the first time a line of sexy singles has led to a One Direction member, this four-track EP marks the first major record from the 1D alum (he was "the hot one," says EW's intern) after a string of songs in 2017 established the sweet spot of Payne's bedroom-ready solo sound.



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Movies

MANDY

Nicolas Cage goes full gonzo (trust us, this is a welcome thing) as a logger battling a creepy group of demon-assisted cult loonies who've kidnapped his girlfriend (Andrea Riseborough) in Panos Cosmatos' bloody heavy metal fever-dream revenge flick. "Not for everyone" barely begins to describe this psychedelically gory Cage-a-go-go. At its Sundance premiere, half the audience walked out...and the other half were in cult-movie nirvana. (Sept. 14)



TV

AMERICAN HORROR STORY: APOCALYPSE

Fan of witches and the Antichrist? The latest cycle of Ryan Murphy's anthology mixes two of the best seasons—*Murder House* and *Coven*—featuring new characters (like Kathy Bates', below) and more stars than happy hour at the Chateau Marmont, including Joan Collins! (FX, Sept. 12, 10 p.m.)



A GUIDE TO RECOGNIZING YOUR DEMONS

Here's where we last left the key characters of seasons 1 and 3. BY TIM STACK



VIVIEN HARMON

Connie Britton

SEASON
Murder House

After being assaulted by Rubber Man (Evan Peters), Vivien died giving birth to Michael, who is potentially an apocalyptic demon. Kids, amirite?



BEN HARMON

Dylan McDermott

SEASON
Murder House

Ben ended up being hanged by the spirits of the house—but he was an attentive hubby and dad in the afterlife!



BILLIE DEAN HOWARD

Sarah Paulson

SEASON
Murder House

This medium (who got her own reality series) is the one who first predicted that the Antichrist would be born of a human and a spirit. Thanks.



CORDELIA GOODE

Sarah Paulson

SEASON
Coven

The headmistress of Miss Robichaux's Academy for Exceptional Young Ladies is also the Supreme—a.k.a. the baddest witch in town.



MADISON MONTGOMERY

Emma Roberts

SEASON
Coven

The actress-turned-sorceress was last seen being strangled to death by Frankenstein'd frat boy Kyle (also Evan Peters).



QUEENIE

Gabourey Sidibe

SEASON
Coven

This human voodoo doll could make others feel pain, but was killed on *Hotel* by Angela Bassett's Ramona—and Evan Peters, again!



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save-them-all.org



**SAVE
THEM
ALL**

Going Out With a *Bang*

Jim Parsons is walking away from *The Big Bang Theory*—and a more than \$40 million payday—leaving his costars saddened that the upcoming 12th season of their hit CBS sitcom (premiering Sept. 24 at 8 p.m.) will be their last. **BY LYNETTE RICE**

M

MOST PEOPLE COULDN'T IMAGINE WALKING away from over \$40 million, but then most people aren't Jim Parsons—the *Big Bang Theory* hero (or villain, depending on what fan you talk to) who is largely responsible for the decision to end the hit sitcom in 2019. When CBS indicated that it was open to two more seasons beyond the upcoming 12th season, multiple sources told EW that Parsons—not fellow series regulars Kaley Cuoco, Johnny Galecki, Simon Helberg, and Kunal Nayyar, who stood to earn just as much—was the one who put his sneakers down.

The 45-year-old actor made it clear that he would rather walk away from playing Dr. Sheldon Cooper, the character that earned him four Emmys along with opportunities in film and on Broadway, than star in 48 more episodes at nearly \$1 million a pop. Nerd fatigue may have had a lot to do with his decision, something he seemed to suggest in a social-media tribute to his costars on Aug. 23



↑ The *Bang* gang: Kunal Nayyar, Melissa Rauch, Mayim Bialik, Simon Helberg, Johnny Galecki, Kaley Cuoco, and Jim Parsons

after news of *TBBT*'s end broke: "You are my playmates when we don't feel like playing but have to because it's our job to get out there and communicate and pretend we're these other fictional people."

Reactions from Mayim Bialik (Sheldon's wife, Amy) and Cuoco (Penny), however, confirmed what sources told EW—that the rest of the ensemble weren't ready to say goodbye. "Am I happy? Of course not," Bialik wrote on Grok Nation, her personal web page. "This has been my job since

Melissa Rauch and I joined the cast as regulars in season 4. I love my job." "No matter when it was going to end, my heart would have always been broken in two," added Cuoco on Instagram. "Drowning in tears."

In Parsons' defense, co-creators Chuck Lorre and Bill Prady have more than achieved what they set out to do in 2007: to make science nerds both lovable and cool as hell. Only on *TBBT* could an experimental physicist (Galecki) manage to marry a gorgeous waitress (Cuoco), or could someone like the late Stephen Hawking fire off crisp one-liners. At least some of the show's DNA will live on in the prequel series *Young Sheldon*—with Parsons continuing to lend his narration—but that can't be much of a consolation for CBS since *TBBT*, after 11 seasons, remains the most popular scripted show on TV. This is an accomplishment that even Parsons doesn't take for granted. "I feel such intense gratitude for our devoted viewers who are the ACTUAL reason we have been graced with the opportunity to explore these characters," he wrote in his Instagram tribute. "This grateful-feeling is always with me." ♦



← Parsons was ultimately the one who called it quits

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I N T E R N A T I O N A L

Film

FESTIVAL

Must List

From Sept. 6 to 16, TIFF will be buzzing with new talent, classic stories, bold directors, and star-studded ensembles. EW previews the most anticipated performances and titles at this year's Canada-set fest.

BY JOEY NOLFI
AND PIYA SINHA-ROY





(Clockwise from top) Hugh Jackman in *The Front Runner*; Russell Hornsby, Regina Hall, Amandla Stenberg, and Common in *The Hate U Give*; Laia Costa and Sergio Peris-Mencheta in *Life Itself*; Carey Mulligan in *Wildlife*; Robert Redford in *The Old Man & the Gun*; Timothée Chalamet in *Beautiful Boy*; Gael García Bernal in *Museo*



THE OLD MAN & THE GUN

ROBERT REDFORD

The legendary actor and director—who told EW he plans to retire from acting after this David Lowery-helmed film—plays a character based on the life of Forrest Tucker, a career criminal whose enjoyable streak of robbing banks and escaping from jail could be jeopardized by a dogged detective (Casey Affleck) and a new love (Sissy Spacek).



THE HATE U GIVE

The Hate U Give might be a fictional YA story, but the George Tillman Jr.-directed tale of a 16-year-old black girl (Amandla Stenberg) who witnesses her unarmed black friend (Algee Smith) getting shot and killed by police is ripped straight from the headlines. The cast is rounded out by nuanced performances from an ensemble including K.J. Apa, Regina Hall, Russell Hornsby, Anthony Mackie, Issa Rae, and Common.

LIFE ITSELF

This Is Us creator Dan Fogelman's ambitious family drama unspools several timelines of intertwined characters across international

borders. Featuring Oscar Isaac, Olivia Wilde, Antonio Banderas, Mandy Patinkin, Laia Costa, Sergio Peris-Mencheta, Olivia Cooke, and Annette Bening, the film showcases ripples of human emotion—as well as its cast's searing dramatic chops.



MUSEO; THE ACCUSED; THE KINDERGARTEN TEACHER

Gael García Bernal

It takes skill to make a surly, restless rebel likable, and yet that's just what Gael García Bernal does in Alonso Ruizpalacios' *Museo*, playing a man who plans an epic heist of artifacts from an anthropology museum. The Mexican actor also appears in supporting roles at the fest, for another Spanish-language title, *The Accused*, and *The Kindergarten Teacher*.

BEAUTIFUL BOY

TIMOTHÉE CHALAMET

After winning hearts—and an Oscar nomination—in last year's *Call Me by Your Name*, Timothée Chalamet delves into the ravaging effects of addiction in Felix van Groeningen's *Beautiful Boy*. Based on David Sheff's memoir about his son's struggles with crystal meth, Chalamet stuns opposite Steve Carell, who appears as a father desperate to understand his child.

THE KINDERGARTEN TEACHER

Maggie Gyllenhaal

From *Secretary* to *Sherrybaby*, Maggie Gyllenhaal has long aced

the art of bringing grace to characters with peculiar obsessions. As the titular educator who forms a dangerous attachment to a poetically prodigious 5-year-old, her demeanor quickly graduates from maternal to maniacal, with Gyllenhaal scaling the peaks of emotional vulnerability.

THE FRONT RUNNER

HUGH JACKMAN

Come for the salacious details that derailed Sen. Gary Hart's 1988 presidential campaign; stay for Hugh Jackman's fiery speeches as the doomed politician in Jason Reitman's *The Front Runner*, a timely story that raises questions about the relationship between journalism and politics.

WILDLIFE

CAREY MULLIGAN

Drifting and swaying through Paul Dano's directorial debut, *Wildlife*, Carey Mulligan delicately portrays a wife and mother struggling with her place in the world as her husband (Jake Gyllenhaal) goes off to fight wildfires, leaving her to take care of their teenage son (Ed Oxenbould).



Parker Sevak and Maggie Gyllenhaal in *The Kindergarten Teacher*

THE *Duos*

THE SISTERS BROTHERS

JOHN C. REILLY
AND JOAQUIN PHOENIX

This pairing of two of Hollywood's most idiosyncratic stars delivers a compelling adaptation of Patrick deWitt's novel, which follows two brothers/contract killers riding across the Wild West during the 1800s gold rush in Jacques Audiard's film.

CAN YOU EVER FORGIVE ME?

MELISSA MCCARTHY
AND RICHARD E. GRANT

Melissa McCarthy boldly resists type as real-life writer-turned-forger Lee Israel, whose boozy drifter pal (Richard E. Grant) helps her sell fake letters "written" by dead celebrities in Marielle Heller's dark biopic. Both actors give career-best turns, enlivening these queer outcasts with an electric (if curmudgeonly) zest as the most compelling odd couple of the year.

• Melissa McCarthy and Richard E. Grant in *Can You Ever Forgive Me?*

HALLOWEEN

JAMIE LEE CURTIS
AND JUDY GREER

In the festival's most notable midnight screening, Hollywood's OG scream queen Jamie Lee Curtis returns to the franchise she launched 40 years ago, this time under the direction of David Gordon Green and paired with Judy Greer as her estranged daughter, as Haddonfield comes under attack once again by the seemingly indestructible Michael Myers.

EVERYBODY KNOWS

PENÉLOPE CRUZ
AND JAVIER BARDEM

Oscar-winning real-life couple Penélope Cruz and Javier Bardem live out every parent's nightmare in Asghar Farhadi's *Everybody Knows*, a psychological thriller where the kidnapping of a teenage girl on the night of a big wedding in a small Spanish town forces a family to confront decades of secrets.

THE PUBLIC

EMILIO ESTEVEZ AND
MICHAEL KENNETH WILLIAMS

Emilio Estevez wrote, directed, and stars in this dramedy about a group of homeless people who take over a Cincinnati public library on a freezing winter night. This duo collaboratively lead the occupation with humor and sympathy.

THE *Directors*

A STAR IS BORN

BRADLEY COOPER

Bradley Cooper hits a high note behind the scenes with his

directorial debut. He also leads the film opposite Lady Gaga in this reinterpretation of the oft-retold Hollywood romance about a fading crooner and his ingenue.

ROMA

ALFONSO CUARÓN

Grounding himself back on terra firma after steering *Gravity* to seven Oscars in 2013, Alfonso Cuarón reaches into his past for this semiautobiographical, 1970s-set story about a middle-class Mexican family's daily life, told in black and white.

IF BEALE STREET COULD TALK

BARRY JENKINS

Moonlight director Barry Jenkins brings James Baldwin's literary favorite to life with this experimental take on a young woman's journey to free her falsely accused fiancé from prison before their child's birth in 1970s Harlem.

DESTROYER

KARYN KUSAMA

Nicole Kidman's grizzled portrayal of an L.A. detective haunted by





THE *Breakouts*

WIDOWS CYNTHIA ERIVO

Not many people get to make their film debut in a heist thriller helmed by Oscar-winning director Steve McQueen (*12 Years a Slave*), but then again, most people aren't Cynthia Erivo. The Tony-winning actress easily holds her own alongside the always incredible Viola Davis, making us very excited for Erivo's upcoming starring roles in Drew Goddard's *Bad Times at the El Royale* and Kasi Lemmons' Harriet Tubman biopic, *Harriet*.

ASSASSINATION NATION HARI NEF

When an internet leak sends suburban Salem into a murderous rage, a group of hard-partying high school girls arm themselves with street smarts and katanas to survive the night. In an exploitation-meets-social critique that's like *Heathers* plus *The Purge*, all eyes are on transgender actress Hari Nef, whose performance as trans teen Bex marks the *Transparent* actress' first major feature.

MONSTERS AND MEN JOHN DAVID WASHINGTON

The *BlackKkKlansman* actor effectively steps into another law enforcement role twice at TIFF, most notably as an NYPD officer considering his personal identity and his professional directive in this ensemble drama focused on Brooklyn dwellers struggling with racial profiling and the aftermath of a police shooting. (He also plays a cop pursuing Robert Redford in *The Old Man & the Gun*.)

(Clockwise from bottom right) Penélope Cruz and Javier Bardem in *Everybody Knows*; Cynthia Erivo in *Widows*; Judy Greer and Jamie Lee Curtis in *Halloween*; Joaquin Phoenix and John C. Reilly in *The Sisters Brothers*; John David Washington in *Monsters and Men*; Emilio Estevez and Michael Kenneth Williams in *The Public*; Hari Nef in *Assassination Nation*

her grim undercover past will turn heads, but it's the assured direction by Karyn Kusama (*The Invitation*) that takes center stage in this unflinching drama.

CAPERNAUM NADINE LABAKI

In this emotional and politically charged story, which won the Jury Prize in Cannes this year, Lebanese filmmaker and actress Nadine Labaki fixes her lens on a young boy from the streets of Beirut who sues his parents for his own birth, turning a spotlight on society's forgotten.

(Clockwise from top left) Alfonso Cuarón, Bradley Cooper, Barry Jenkins, Karyn Kusama, and Nadine Labaki



FIRST LOOK



When **BRIE LARSON** takes flight as **CAPTAIN MARVEL** in March 2019, she will be the first female solo lead in the Marvel Cinematic Universe. EW takes you behind the scenes of the '90s-set blockbuster.

by DEVAN COGGAN @DevanCoggan



Brie Larson is
ready for action in
Captain Marvel



CAPTAIN MARVEL has just landed on an alien planet.

What used to be a sand quarry in Simi Valley, Calif., has been transformed into the planet Torfa, complete with blue-streaked sand and towering stone archways. Carol Danvers is here as part of the elite alien Kree military team Starforce, and they're on the hunt for a missing spy. The swirling fog gives the scene an ethereal look, but it also presents a problem: It's interfering with Starforce's comms, and the mission is dangerous enough without the possibility that their enemy, the shape-shifting Skrulls, might be lurking.

But even with the looming danger, even with the fog, Brie Larson's Air Force pilot-turned-intergalactic warrior, a.k.a. Captain

Marvel, is itching for action. So when her commander (Jude Law) gives the go-ahead, she's the first one through the doorway. See, Captain Marvel likes to be first.

"She can't help but be herself," Larson says. "She can be aggressive, and she can have a temper, and she can be a little invasive and in your face. She's also quick to jump to things, which makes her amazing in battle because she's the first one out there and doesn't always wait for orders. But the [not] waiting for orders is, to some, a character flaw."

In other words, it's good to be first—but it comes with high expectations, too.

When *Captain Marvel* hits theaters March 8, 2019, it'll be the 21st entry in the Marvel Cinematic Universe—and the first to star a solo female superhero. In the past decade, the MCU has assembled a diverse lineup of female heroes, from witches and warriors to widows and wasps. But never before has a woman headlined her own





(Clockwise from far left) Jude Law and Larson in training; Starforce members approach Ronan the Accuser; Samuel L. Jackson as young Nick Fury

story—until Captain Marvel, the part-Kree, part-human pilot who made her comics debut back in 1968.

Film fans know her only as the mysterious person paged by Nick Fury (Samuel L. Jackson) in the last scene of *Avengers: Infinity War*, and she'll appear in the still-untitled *Avengers 4*, presumably to help beat up Thanos. But before that, she's got her own story to tell. And she's ready to step through that door.

Multiple heroes have held the moniker over the years, but Carol Danvers is easily the most beloved Captain Marvel, thanks to her unparalleled abilities and penchant for sarcasm. She's strong, of course, but she can also fly and shoot energy blasts from her hands. In the comics, she took the name Ms. Marvel after a violent explosion gave her powers and spliced her DNA with the original Captain Marvel, the Kree alien Mar-Vell. Over the years, Ms. Marvel was

written as both an early feminist pioneer and problematic damsel in distress, but in 2012 she assumed the captain title for good in a series by writer Kelly Sue DeConnick. Under DeConnick, Carol grappled with both her Kree perfectionism and her human flaws, and it's that quest for identity that drew directors Anna Boden and Ryan Fleck to the character and the film.

"This is not a superhero who's perfect or otherworldly or has some godlike connection," says Boden, who's the MCU's first female director. "But what makes her special is just how human she is. She's funny, but doesn't always tell good jokes. And she can be headstrong and reckless and doesn't always make the perfect decisions for herself. But at her core, she has so much heart and so much humanity—and all of its messiness."

To play that messiness, Marvel turned to a star with a history of heroics both on screen and off: Larson, who won a Best Actress Oscar for 2015's *Room* and has emerged as a feminist advocate and voice during the #MeToo movement. Marvel first approached

the 28-year-old actress several years ago, and she was intrigued but hesitant to come aboard. "I never saw myself doing something like this, mostly because I like being anonymous," she says. "I like disappearing into characters, and I always felt like if I was out in the public eye too much, it potentially limits you in the future." But ultimately Larson was swayed to say yes, especially for the chance to bring such a complex, dramatic character into a blockbuster franchise.

The role requires emotional heavy lifting, but there's physical heavy lifting, too. Marvel Studios president Kevin Feige confirms that Captain Marvel is the most powerful hero in the MCU, and Larson started training nine months before filming. "I was an introvert with asthma before this movie," she says with a laugh. "I really thought when they hired me, 'I am the worst choice for an action movie.' And I didn't know that I had a little Keanu Reeves in me! Who knew?"

The film sidesteps the traditional origin-story template, and when it begins, Carol already has her powers. She's left her earthly life behind to join Starforce—which Boden and Fleck describe as the SEAL Team Six of space—on the Kree planet of Hala. But she soon finds herself back on Earth with new questions about her past. Audiences have met the Kree alien race before, in *Guardians of the Galaxy*, and two familiar

MEAN AND GREEN

The pointy-eared, wrinkly-chinned Skrulls may be among Marvel's most infamous villains, but Ben Mendelsohn insists that we've all got the wrong idea. "The Kree are punks. And the Skrulls, we're just misunderstood," Mendelsohn says. The green shape-shifters made their comics debut in 1962, facing off against the Fantastic Four; since then, they've spent decades attempting to invade Earth and feuding with the Kree, their intergalactic nemeses. Mendelsohn stars in *Captain Marvel* as Talos, a Skrull leader who infiltrates S.H.I.E.L.D. As a human he uses an American accent, but as a Skrull he reverts to his native Australian. "Skrulls sound good," Mendelsohn explains. "Like, a Skrull sounds tough but friendly, a little bit sexy, kind of warm, but very not-to-be-messed-with-at-all. So strangely enough, we've discovered that Skrulls sound a lot like Australians."



faces—Lee Pace's Ronan and Djimon Hounsou's Korath—will appear in *Captain Marvel*. (Some Kree are blue, like Ronan, and some are not. They're all still Kree.)

Starforce's members include Korath; sniper Minn-Erva (Gemma Chan); and its commander, the enigmatic character played by Law (filmmakers declined to reveal his identity). "He is driven by a belief in the divine leadership of the Kree people," Law explains. "So he's almost a devout warrior—unquestioning, conservative, but inspirational."

He's particularly close to Carol, who he views as a mentee and pet project. "These extraordinary powers she has, he sees them as something of a blessing and something that she has to learn how to control," Law says. "That's a motif throughout the piece, the element of learning to control one's emotions and to use your powers wisely."

Those powers serve Carol well in her battle against the Kree's biggest enemy: the Skrulls. The bright green aliens are some of Marvel Comics' nastiest and most notorious baddies, made all the more dangerous by their shape-shifting abilities. Ben Mendelsohn (who starred in Boden and Fleck's *Mississippi Grind*) plays their leader Talos, who spearheads the Skrull invasion of Earth. "We're kind of like the thrash-metal component of the Marvel Universe," Mendelsohn says. "We're tough, we're brash,

we're loud. People want us to have warning stickers on us, like explicit lyrics." Mendelsohn plays both the slimy Skrull leader and the buttoned-up human S.H.I.E.L.D. boss he impersonates on Earth. He also oversees a certain S.H.I.E.L.D. desk jockey, who's just beginning his intelligence career...

Captain Marvel takes place in the mid-'90s—long before Steve Rogers was defrosted or Tony Stark built his first suit. "It's giving Carol a place in the cinematic universe that she can carve out for her own,

where she wasn't one superheroine out of many," executive producer Jonathan Schwartz says. Plus, the 1990s setting allows for era-appropriate needle drops and new introductions to familiar faces.

The film marks Samuel L. Jackson's ninth appearance as Nick Fury, but this younger Nick is different from the espionage expert we've met before—so different that there were times Jackson himself didn't recognize him. "I'll read something, and I'll read it as present Nick Fury, and I'll go, 'He would never do this,'" Jackson says. "And I go, 'Oh, wait a minute. He's not in that place yet.'"

MEET THE CAPTAIN'S CREW



JUDE LAW

Starforce commander

Law's military leader is Kree to the core—but he has a soft spot for the part-human Carol. "He recognizes her as very special and as a great attribute to the Kree warriors," Law says.



GEMMA CHAN

Minn-Erva

"Before Carol joined the team, Minn-Erva was the star of Starforce," Chan says of her elite Kree sniper. "So she's slightly threatened by someone else who has come in and is also very talented."



CAPTAIN MARVEL: CHUCK ZLOTNICK/MARVEL STUDIOS 2019; LAW: CHAN: MICHAEL MULLER/MARVEL STUDIOS 2019 (2)



(From far left)
Ben Mendelsohn
in full Talos
mode; Lashana
Lynch is an Air
Force of nature as
Maria Rambeau

After 10 years, Jackson admits that he's become protective of the character, but he enjoyed exploring Fury's origins as a fresh-faced bureaucrat with two eyes and zero extraterrestrial experience. (The film also includes his first meeting with Clark Gregg's rookie agent, Phil Coulson.)

Also on hand to help Carol is her oldest Earth-based friend, Maria Rambeau (Lashana Lynch). Maria is an Air Force pilot and single mother to a young daughter named Monica (a name that should set off alarm bells for comics fans), and Lynch and Larson both spent time with actual pilots

for research, even hitting the skies in an F-16. "The Air Force was really supportive of this movie from the get-go," Fleck says. "It was super crucial for Brie especially, just to know how they walk, how they hold their helmets when they're walking out to their planes, just little details like that."

Carol Danvers makes her debut at a particularly momentous time in the MCU's 10-year history: For one, key players like Chris Evans' Captain America may leave the franchise after *Avengers 4*, with new heroes such as Captain Marvel and Black Panther poised to take over the spotlight. And there's still that pressure of being the first MCU film about a solo hero who happens to be a woman. So, um, what took so long? "I think there are a lot of reasons," Feige says, "not the least of which was fighting for many years the erroneous notion that audiences did not want to see a female-led hero [film] because of a slew of films 15 years ago that

didn't work. And my belief was always that they didn't work not because they were female-led stories—they didn't work because they were not particularly good movies."

Captain Marvel offers a chance to get it right, hopefully joining *Wonder Woman* as undeniable proof that such superheroes can carry their own stories and earn big at the box office, too. Feige says that Marvel plans to announce other women-led movies in the near future, and that he's looking forward to the day when they're not a novelty or a first, but a norm.

Perhaps most important of all, the film is an opportunity to tell a blockbuster story about a woman who the filmmakers promise is funny, smart, powerful, flawed, and undeniably human. "When we were just brainstorming ideas for what the story would be, I had this cover on our wall, this little-girl Captain Marvel, flying with her hands out and a huge smile on her face," Boden says. "And we were like, 'We want to make little girls feel like that.'" ★



DJIMON HOUNSOU
Korath

Prior to meeting his end in *Guardians*, the Kree Pursuer was a decorated Starforce member. "He's still a humorless machine," Hounsou explains. "But we get to experience him at his infancy."



LEE PACE
Ronan the Accuser

The blue-skinned baddie from *Guardians of the Galaxy* is back—but he hasn't yet become the radical Kree outcast aligned with Thanos.



BEN MENDELSON
Talos

Mendelsohn has played plenty of villains, but here he stars as both a nefarious Skrull leader and the human he impersonates. As Mendelsohn puts it: "It ain't easy being green."



SAMUEL L. JACKSON
Nick Fury

Jackson describes the young S.H.I.E.L.D. officer as "a normal kind of government badass"—a badass who hasn't yet met any superheroes.



CLARK GREGG
Phil Coulson

The newbie S.H.I.E.L.D. agent is just getting his feet wet. Remember in *Iron Man* when Coulson tells Tony this isn't his first rodeo? "This might be the rodeo," Gregg says.



LASHANA LYNCH
Maria "Photon" Rambeau

Carol's closest friend is an Air Force pilot and single mother. "Maria's got a strength that's undeniable, in that you don't feel like you need to help her," says Lynch.

1927-2018

Remembering NEIL SIMON

The playwright and screenwriter had an award-winning career that covered half a century. To celebrate an icon, we look back at his remarkable run in five key acts.

■ BY DAVID CANFIELD @DAVIDCANFIELD97

NEIL SIMON DEFINED AN ERA OF American humor. The incomparably successful playwright and screenwriter, who died Aug. 26 at the age of 91 of complications from pneumonia in New York, had a career that spanned more than 50 years, three Tony Awards, and four Oscar nominations. He held roles that have since faded in American pop culture: the blockbuster playwright, the studio screenwriter, the slapstick dramatist. His rhythmic, fizzy style of interpersonal comedy emerged as a dominant and influential artistic force, placing him among the 20th century's most significant cultural voices.

EARLY YEARS

Simon helped build TV's golden age of sketch comedy as a writer for the groundbreaking live series *Caesar's Hour* and *Your*

Show of Shows. These experiences provided the foundation for Simon's writing, which became known for razor-sharp one-liners and mile-a-minute banter. "[I] learned more about what I was eventually going to do than in any other previous experience," he once said of working on those shows. That era also inspired Simon's 1993 play *Laughter on the 23rd Floor*, a roman à clef centered on a Sid Caesar type and his staff.

BROADWAY BREAKOUT

Simon made his Broadway debut in 1961 with *Come Blow Your Horn* and created two smash hits only a few years later: *Barefoot in the Park*, which starred Robert Redford, and *The Odd Couple*, starring Walter Matthau. (Mike Nichols directed both original productions, winning a Tony for *The Odd Couple*.) The former was adapted into an



Neil Simon outside the newly renamed Neil Simon Theatre in 1983

SIMON: BETTMANN ARCHIVE/GETTY IMAGES; BAREFOOT IN THE PARK: BRIGHTON BEACH MEMORIAL COLLECTION (2); ODD COUPLE: ABC PHOTO ARCHIVES/GETTY IMAGES; LANE: BRUCE GLIKAS/FILMMAGIC

Oscar-nominated film starring Redford and Jane Fonda; the latter became a cultural landmark, inspiring countless reimaginings as Oscar and Felix developed into an iconic pairing. Success mounted from there, and actors loved working with Simon. “You wanted Neil Simon in the room while you were rehearsing his plays, because when he laughed you knew you’d hit his truth!” Linda Lavin, star of his 1986 play *Broadway Bound*, said after his death. Before the ’60s were even finished, he had four shows playing on Broadway at the same time. (He’d do this again in the ’80s.)

(From top) *Barefoot in the Park* (1967), *Brighton Beach Memoirs* (1982), and *The Odd Couple* (1972)



ON TO HOLLYWOOD

Simon’s first original screenplays—1966’s *After the Fox* and 1970’s *The Out-of-Towners*—set the stage for his cinematic breakout, *The Heartbreak Kid*. Simon’s imprint on this blackly comic story of Jewish identity and infidelity was unmistakable, a big reason it became a classic. Later in the ’70s he penned *The Goodbye Girl*, which featured a career-best performance from Richard Dreyfuss as a neurotic aspiring actor. Simon wrote many screenplays over the years, but the bulk were based on his own work, including *The Odd Couple* and *California Suite*, both of which scored him Oscar nods.

THE AUTOBIOGRAPHICAL PLAYS

Despite winning a Tony and drawing huge Broadway crowds, Simon was still thought of by some as a populist, even schlocky, dramatist. This changed in the ’80s with the “autobiographical plays”: *Brighton Beach Memoirs*, *Biloxi Blues*, and *Broadway Bound*. Simon earned raves for each, jointly tracing a young Jewish man’s coming-of-age through the Great Depression, World War II, and show business. Matthew Broderick, who starred in *Brighton* and *Biloxi*, told *Variety* that Simon was shy, encouraging, and dedicated to getting it *right*: “He listened intently, and he was always concerned that a joke was good enough, and that we weren’t messing it up and that he hadn’t messed it up.” The plays still demonstrated Simon’s signature wit, but they meditated on Jewish culture and identity in such a way that earned him newfound respect. (*Biloxi* also won Simon his second Tony for Best Play.)

HIS FINAL ACT

Despite his seismic impact on American comedy, it’s Simon’s one notable turn toward heavy drama—1991’s *Lost in Yonkers*—that netted him a Pulitzer Prize. The story of a troubled family forced to face their demons also went on to win top Tony and Drama Desk awards. And while his last play, *Rose’s Dilemma*, ran Off Broadway in 2003, *Yonkers* marks Simon’s final significant work. He cemented his legacy, in other words, by proving he couldn’t just make you laugh—he could make you cry, too. ♦

NATHAN LANE PAYS TRIBUTE

AS TOLD TO
MAUREEN LEE LENKER

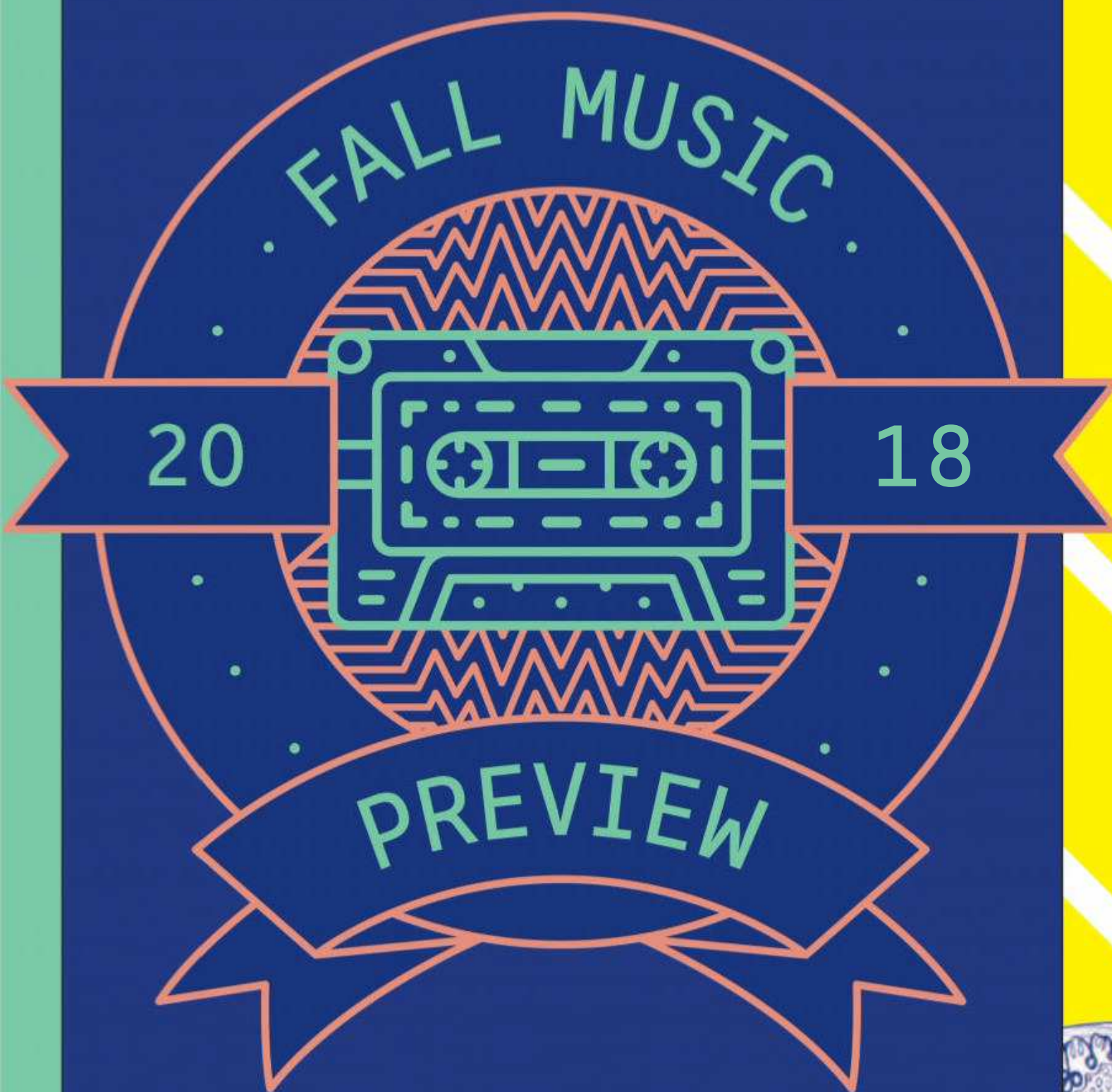
I DID THE FIRST NATIONAL TOUR of *Broadway Bound*. That was my first experience working for Neil. I met him at the opening night in Los Angeles—there was a knock at the door after the show, and I opened it and there he was, taller than I had imagined, with his famous horn-rimmed glasses, and he had that Mona Lisa smile that said *I know something you don’t know and I’m probably going to write a play about it*.

I did a new play called *Laughter on the 23rd Floor*, and getting to originate a role in a new Neil Simon play was a dream come true. But *The Odd Couple* has always been meaningful to me. When I was 11 I joined a “play of the month” club, and it was the first play I received. During geography class, I stuck it in the textbook and was reading and quietly laughing.

Many years later, I was doing the Kennedy Center Honors tribute. I read Oscar Madison’s tirade about Felix’s annoying habits, then eight years later Neil wrote me a beautiful note saying he remembered my performance and he wanted to see me do the whole thing in a revival [*Lane did, with Matthew Broderick, in 2005*]. I sheepishly brought in that copy of the play and asked him to sign it. Whenever I was with him, I felt 11 years old. He was always very kind to me. I never wanted to let him down or disappoint him, and when I did well by him, it was incredibly gratifying because you felt you were pleasing the master.

Nathan Lane and
Simon in 2005

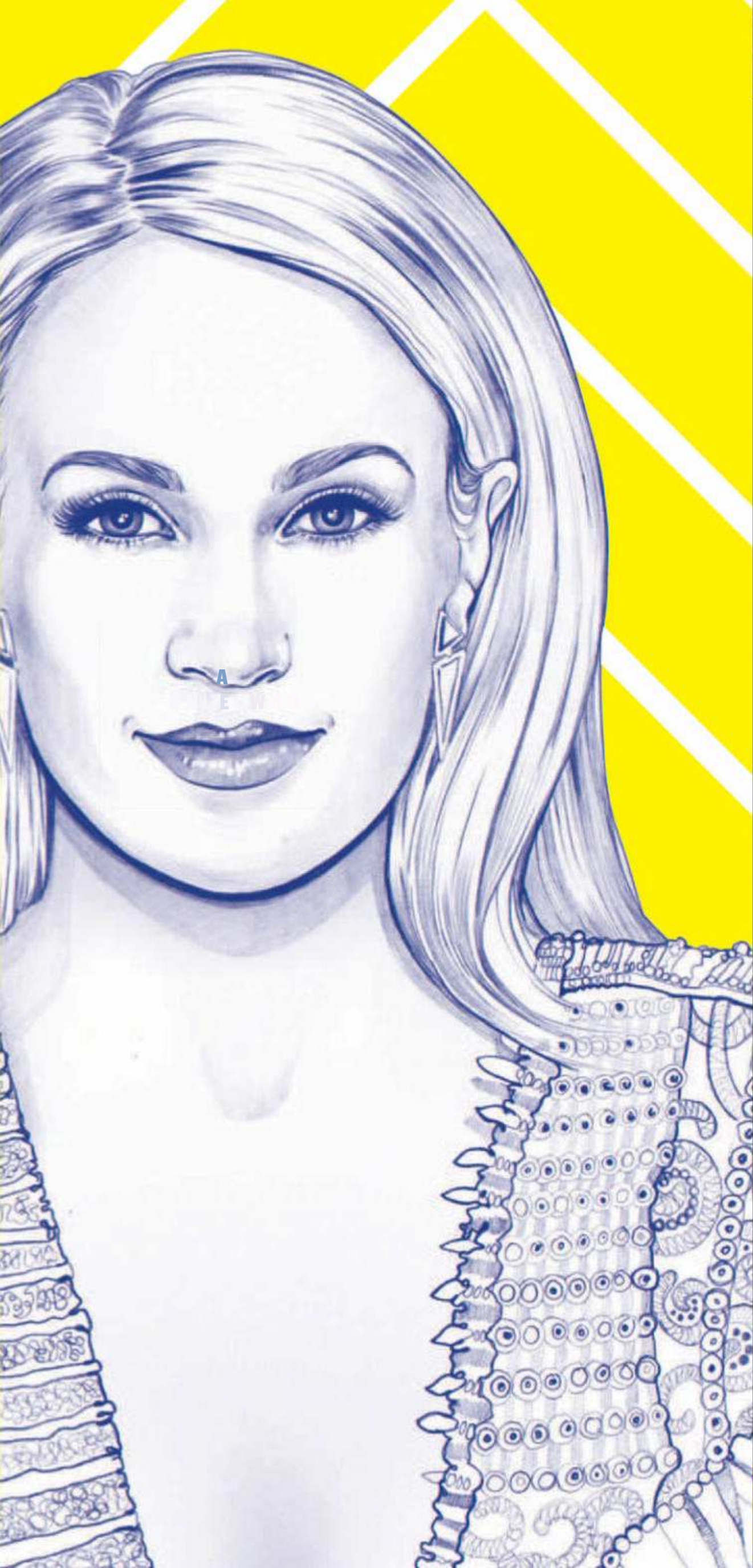




An alt-pop quartet. A sassy group of glam rockers. A country legend. **CHER**—singing ABBA songs! This fall's slate of albums stretches across the musical spectrum to bring you a little bit of everything. From the funky-up riffs of **NILE RODGERS & CHIC** to the folksy musings of **CAT POWER** to a previously unreleased **PRINCE** recording session, here are the 39 records we're looking forward to the most this coming autumn.

ILLUSTRATIONS BY ORLAGH MURPHY

LOGOS BY DOOM



CARRIE UNDERWOOD

ALBUM **CRY PRETTY**

DATE **9.14**

THERE WAS A MOMENT DURING THE ACADEMY of Country Music Awards in April when the vulnerability and surrender that Carrie Underwood sings about in her current hit—the title track of her upcoming album, *Cry Pretty*—were writ large.

Underwood performed a powerhouse rendition of the dramatic ballad—her first live TV performance since a fall outside her Nashville home last November left her with a broken wrist and dozens of stitches in her face—and then joined Keith Urban to accept the award for Vocal Event of the Year for his hit “The Fighter.” After a brief heartfelt speech, as she walked off stage, the camera caught a glimpse of the country superstar letting real tears mingle with the glittery ones painted on her face.

That sense of unguardedness informs the essence of the new record, her most emotionally accessible work to date. From “Cry Pretty” to the naked vocal on the bluesy, acoustic “Low” to the optimism of “Love Wins” and “Kingdom,” it feels like Underwood is embracing herself in a new way: experimenting with her voice, sometimes writing in true first person. “I know lots of artists that are just open books and you can ask them anything,” Underwood says. “They sing their hearts and souls. I feel like I’ve never been great at that, just in life even. My husband probably doesn’t know what I’m thinking half the time. I’m just a little harder to read.”

And that is why the Oklahoma native has tended toward singing and writing about fictional characters in her music, from the Louisville Slugger-wielding woman scorned in “Before He Cheats” to the co-conspirator of “Two Black Cadillacs.” “For me, it’s more comfortable to write about a character than saying, ‘I feel this way. I think this way,’” she explains. “It puts you in the hot seat, versus if ►

“somebody doesn’t like what that character is doing or saying in the song, well, it’s just a character. It’s a safety net between you and the fall.”

Underwood chose to take a few leaps on *Cry Pretty*, even on tracks she didn’t pen (she’s a co-writer on nine out of 13). Like “The Bullet,” written by Marc Beeson, Andy Albert, and Allen Shamblin: The searing ballad is about the collateral damage done by a single bullet. “You can blame it on hate or blame it on guns, but mamas ain’t supposed to bury their sons,” she sings. “The first time I heard it I was like, ‘Well, this is important,’” she says. Resolutely apolitical publicly, Underwood, 35, calls the tune—which is sure to stir up a buzz—“timely but not political. It doesn’t matter what the opinions or feelings are, it just matters that something happened, and it’s about the people that are affected by it at the end of the day.... I’m just glad I heard this song before anyone else did because I feel like it found its home with us.”

At least one factor to which she attributes her newfound sense of risk-taking: becoming a mom. “I mean, it does change you,” says the singer-songwriter, who is now expecting her second child with her husband, former NHL star Mike Fisher. “It does emotionally open doors. This is the first project that I have started since I’ve been a mom. This time it was harder and better to write more things and have more things that were more first person.”

Underwood is looking forward to hitting the road in 2019 and is excited to bring an all-female lineup of opening acts with her—duo Maddie & Tae and trio Runaway June. With country music mired in a years-long debate about the obnoxious inequities of commercial radio and what is considered a bankable tour, it’s a refreshing step. “I hate rules,” says Underwood of the antiquated notion that female headliners need male warm-up acts. “I hate being put in a box. I think it just came down to ‘Who’s going to be great to watch? Who is talented? Who is hardworking? Who is great to be around? Who can just bring it all?’ It just so happened that the answer was women.” —Sarah Rodman



X SEPT

LENNY KRAVITZ

ALBUM **RAISE VIBRATION**

DATE **9.7**

With his 11th studio album, Lenny Kravitz’s message is simple. “When I said, ‘Let love rule’ on my debut LP, I had to live that for myself,” he tells EW via email. “It’s the same idea with *Raise Vibration*. I’m making a conscious choice to go to another place that I believe yields better results. I feel that the vibration we’re on collectively is not doing it.” For Kravitz, that means 12 anthemic rock tracks—including the funky, drum-heavy single “Low”—that explore everything from the effects of war to the killing of unarmed citizens to finding hope in a broken world. “We need to be more thoughtful, spiritual, loving, and open,” adds Kravitz. “Stop thinking of borders, boxes, and imaginary forms of separation. We’re all on planet Earth together. My message is one of unity.”

—Alex Suskind

PAUL MCCARTNEY

ALBUM **EGYPT STATION**

DATE **9.7**

Yes, he’s still got it. Following a few one-off collaborations with contemporary artists (Kanye West and Rihanna on “Four-FiveSeconds”) and a career-spanning compilation (2016’s *Pure McCartney*), Macca returns with an album’s worth of brand-new material, his first since the bright sounds of his 2013 release, *New*. This time he’s brought along producer Greg Kurstin, best known for his work with Sia, Adele, Foo Fighters, and Kelly Clarkson, among others. Per its title, McCartney envisioned the record as a long journey, with each song a stop at its own unique train station.

The result: 16 tracks of catchy, pop-rock stompers and plaintive ballads. (Head over to page 60 to read our full review.)

—Alex Suskind

PAUL SIMON

ALBUM **IN THE BLUE LIGHT**

DATE **9.7**

Amid a globe-trotting farewell tour, Paul Simon found time to release a new album. *In the Blue Light* features 10 of Simon’s favorite selections from his own catalog—ranging from 1973 to 2011—with fresh perspectives on songs, including “René and Georgette Magritte With Their Dog After the War,” “One Man’s Ceiling Is Another Man’s Floor,” and “How the Heart Approaches What It Yearns.” The singer previously called the arrangements, which have been reworked with new collaborators (including yMusic—part of Simon’s tour backing band—and trumpeter Wynton Marsalis) “like a new coat of paint on the walls of an old family home.” And that’s exactly what fans can expect: Simon’s signature tune-smithing with an eclectic mix of instrumentation and wry lyricism. —Maureen Lee Lenker

SPIRITUALIZED

ALBUM **AND NOTHING HURT**

DATE **9.7**

Jason Pierce’s latest effort as Spiritualized was just that—an effort. “I felt like it took too long to make,” the frontman tells EW. “It was frustrating, the dumbest way to make a record, as it’s been proven to work other ways.” Indeed, Pierce (a.k.a. J. Spaceman) spent six years, mostly solo, to craft this cohesive nine-track set, replete with the isms that have made listeners feel like they’re floating in space since 1990: whirring

keyboards, choice electric guitar riffs, looping choral vamps, orchestral thrums, and a mix of the sincere with the tongue-in-cheek. —Katie Hasty

WILLIE NELSON

ALBUM MY WAY

DATE 9.14

Willie Nelson's friendships—with the likes of Merle Haggard, Johnny Cash, and Kris Kristofferson—have long informed his musical output. But it's a relationship with someone a little left of country center (Frank Sinatra) that shapes his new tribute LP, *My Way*. Like Bob Dylan on his tribute to Ol' Blue Eyes, Nelson errs on the side of timelessness, adding a bit of Western swing to classics like "Fly Me to the Moon" and transforming "I'll Be Around" into a tender waltz. But prepare to be hit hardest by the album's closer, "My Way," where the 85-year-old loads those bitter-sweet lyrics with a potent, personal urgency. —Marissa R. Moss

PRINCE

ALBUM PIANO & A MICROPHONE 1983

DATE 9.21

Dropping 35 years after it was first recorded, this nine-track studio session is, as promised, the Purple One at his most intimate: just the man, a piano, and a mic, singing a collection of unreleased tracks ("Cold Coffee & Cocaine"), early demos ("Purple Rain"), and covers (Joni Mitchell's "A Case of You"). "What I hope is apparent to listeners is Prince's total commitment—even when there's no audience in the room," says Prince archivist Michael Howe about the project. "It's really inspirational when you have a guy with that much creativity coursing through his veins to be able to take a peek behind the curtains, so to speak. He's not 50 percent there, he is 100 percent there—all the time." —Alex Suskind

NILE RODGERS & CHIC

ALBUM IT'S ABOUT TIME

DATE 9.28

The 65-year-old guitarist and superproducer (Madonna, David Bowie, Duran Duran) talks about his band's first new album in more than 25 years. —Leah Greenblatt

It's About Time is a fitting title considering the last Chic record came out in 1992. What was the process of getting here in 2018?

I don't write music to make me a star, I write it so that collectively we can make people happy, and that collective has been a massive thing since the beginning of my career. And having survived cancer twice, I wanted to say thank you to all the people who've helped me become what I've become. So the album started off with a single ["I'll Be There"] that, believe it or not, has every single person that's ever sung on a Chic

song—because in today's world I can electronically manipulate things and make it seamless.

You got Elton John and Janelle Monáe together on "Queen." Are you a big Janelle fan?

She's amazing. She comes from that world that stars used to come from, and we haven't really seen that in a long time. Janelle is the real deal.

What about Lady Gaga, who's on "I Want Your Love"?

When David Bowie passed away, she called me up and we did the Grammys tribute. She wanted to do about 40 songs, and I was like, "Wait a minute, we

got eight minutes here!" [Laughs] But we just got along great. There's a natural love there.

Chic is literally the "Good Times" band. When times are hard, does it feel more imperative to make joyful music?

It does, much more. I remember when I was doing [Daft Punk's] "Get Lucky," I used to say, "What do great artists do in times of stress?" Some of them write about the bad stuff, but most of the really cool ones don't write about the way that the world is, they write about the world the way they'd like it to be.

Chic are back to funk you up





CHER

ALBUM **DANCING QUEEN**

DATE **9.28**

Cher's shimmery-as-a-disco-ball turn in *Mamma Mia! Here We Go Again* inspired her new record of ABBA covers, *Dancing Queen*. EW has suggestions for future albums based on Cher's film oeuvre (ranked by likelihood of them happening). —*Tim Stack*

GIMME! GIMME! GIMME!



THE WITCHES OF EASTWICK (1987)

Given her role as a sorceress alongside Michelle Pfeiffer and Susan Sarandon, a Stevie Nicks covers album seems most appropriate.



MERMAIDS (1990)

It's true that this dramedy about a single mom doesn't actually feature a sea creature, but we have an out-of-the-box idea: *The Shape of Water* concept album.



BURLESQUE (2010)

Four words: Christina Aguilera. Covers. Album. You know you wanna hear Cher do "Dirrty."

MOONSTRUCK (1987)

Remember when Nicolas Cage took Cher to the opera? Remember when Cher recorded the soundtrack to *La Bohème* and made EW's dreams come true?



STUCK ON YOU (2003)

Cher cameoed in this comedy flop about conjoined twins, and her penance should be a sibling album featuring covers of Nelson and 98 Degrees.



ZOOKEEPER (2011)

She may have been part of this family film, but Cher's catalog still needs the Kidz Bop treatment. It's never too early to learn the importance of Cher-ing.



SOS

ROD STEWART

ALBUM **BLOOD RED ROSES**

DATE **9.28**

The spiky-haired Brit—that's Sir Rod to you—will release this, his 30th studio album, nearly 50 years to the date of the signing of his first solo record contract. After chronicling his decades-spanning career in his autobiography in 2012, Stewart says he felt his creative juices flowing again, and this 13-track collection finds him digging back into his songwriting roots. It will hit on all of the touchstones that have worked so well with his signature rasp, including Motown-inspired stompers, scrappy rockers, romantic balladry, and even his spin on the blues classic "Rollin' & Tumblin'." —*Sarah Rodman*

JOAN JETT

FILM **BAD REPUTATION**

DATE **9.28**

Joan Jett has been bashing away at her electric guitar and smashing glass ceilings since she was a teen, a journey chronicled in the new documentary from director Kevin Kerslake. Featuring interviews with a wide range of artists (Miley Cyrus, Iggy Pop), the film focuses on the decades of Jett hearing "girls can't play rock"—then plugging in her ax to prove the doubters wrong. "It's insane," she tells EW, calling the industry "the same bulls---" when it comes to women. But fret not. According to this Rock & Roll Hall of Famer, "The girls are out there, brimming with talent." —*Dan Reilly*



ERIC CHURCH

ALBUM **DESPERATE MAN**

DATE **10.5**

The North Carolina native's 2015 release *Mr. Misunderstood*



was understandably showered with critical praise and industry accolades, including a CMA award for Album of the Year, and spawned three top 10 hits on the *Billboard* Hot Country Songs chart. Based on what we've heard of *Desperate Man* thus far—the sweet, soulful ballad “Heart Like a Wheel” and the rollicking boot-stomper of a title cut—the odds are good it will follow the same trajectory. Helmed once again by Church's longtime producer Jay Joyce (Little Big Town, Brothers Osborne), expect the Chief—a huge fan of all genres of music and interpolating multiple styles into his work—to inject his *Desperate* tunes with disparate sounds. —Sarah Rodman

CAT POWER

ALBUM **WANDERER**

DATE **10.5**

After a six-year hiatus, Chan Marshall is back with her long-awaited 10th studio album. The record is a homecoming of sorts for hardcore Cat Power fans, with Marshall returning to the vulnerable folk roots that made her a household name on the late '90s/early '00s indie-rock circuit. “There are songwriters that have made things that have touched people and brought [them] closer,” she tells EW. “I never really accepted that that's what I do. I think with this record—and after I had my child—I realized that this is who I am.” Marshall's ultimate goal with *Wanderer* is encouraging listeners to stay grounded in their everyday lives. “The theme,” she

adds, “is one foot in front of the other.” —Ilana Kaplan

COHEED AND CAMBRIA

ALBUM **THE UNHEAVENLY CREATURES**

DATE **10.5**

“It's basically a glorified version of playing with action figures,” Coheed and Cambria's Claudio Sanchez says with a wry chuckle of his continuing assemblage of *The Amory Wars*, the prog-rock band's sprawling sci-fi saga spanning 16 years, countless comic books, and now, with *The Unheavenly Creatures*, nine full-length albums. The latest Coheed LP, the first in a five-part series, *Vaxis*, details an epic escape from a prison planet, and is as majestic as its narrative suggests: Pummeling intros (“The Dark Sentencer”), arena-rock riffs (“The Pavilion [A Long

ST. PAUL & THE BROKEN BONES

ALBUM **YOUNG SICK CAMELLIA**

DATE **9.7**

Purveyors of big-brass soul St. Paul & the Broken Bones



IN *YOUNG SICK BACCHUS* BY CARAVAGGIO, THE ARTIST used his canvas to look inward, crafting a raw moment of self-reflection. On their third LP, *Young Sick Camellia*, Alabama eight-piece St. Paul & the Broken Bones, led by powerhouse singer-songwriter Paul Janeway, go big and bombastic while taking a deeper look within.

“It represents me, my home, and my ideals of home,” Janeway says of the record, which is the first in a planned trilogy. “I've always felt somewhat broken, whether or not it's being a very liberal guy in Alabama or dealing with broken relationships in my family.”

After their first two LPs cemented St. Paul as one of the most thrilling torchbearers of modern big-brass soul, Janeway took a left turn and enlisted hip-hop/R&B producer Jack Splash, emerging with songs like the Bee Gees-esque “GotItBad” and the deep bass-line groove of “Mr. Invisible.”

“Artists I admire,” says Janeway, “always just tried to do something different.” —Marissa Moss



Ross MacDonald, George Daniel, Matty Healy, and Adam Hann

THE 1975

ALBUM **A BRIEF INQUIRY INTO ONLINE RELATIONSHIPS**

DATE **NOVEMBER**

THE 1975'S SOPHOMORE ALBUM, THE CRITICALLY ACCLAIMED—AND OUTRAGEOUSLY titled—*I like it when you sleep, for you are so beautiful yet so unaware of it*, gave the Manchester alt-pop band something they'd never achieved before in America: a No. 1 album. Two years later, the group is set to release its much-anticipated follow-up, *A Brief Inquiry Into Online Relationships*. The new record will touch on darker themes than previous efforts, as lead singer Matty Healy recently revealed he spent time in rehab in late 2017 for heroin addiction—a battle that will surface on the yet-to-be-released track “It’s Not Living if It’s Not With You.” If the first three singles are any indication, though, *A Brief Inquiry* will also push the band into new sonic territory, as they experiment with everything from trop-house to throbbing, classic guitar-inspired riffs, all while maintaining their signature ’80s synth sound. There’s allegedly more to come, too, as the 1975 have already teased their fourth album, *Notes on a Conditional Form*. —Ilana Kaplan

Way Back]), and celestial synths (“Night-Time Walkers”) make for one of the year’s most intricate, head-spinning listens.

—Dan Hyman

TWENTY ONE PILOTS

ALBUM **TRENCH**

DATE **10.5**

From complex, ominous videos to recurring colors—yellow, specifically—Twenty One Pilots

(the Ohio-bred duo of Tyler Joseph and Josh Dun) have been building the narrative for their forthcoming fifth LP, *Trench*, with maximum impact in mind. Expect Joseph and Dun to continue being masters of vacillating between complex synths and threadbare melodies full of intoxicating space, doubling down on a palpable sense of unease with the world around them. “This culture is a poacher of overexposure/Not today,”

Joseph fires away on lead single “Levitate,” melding old-school hip-hop with futurism. “Don’t feed me to the vultures/ I am a vulture who feeds on pain.”

—Marissa R. Moss

ELVIS COSTELLO & THE IMPOSTERS

ALBUM **LOOK NOW**

DATE **10.12**

For his first album with the Imposters since 2008, Elvis Costello has lined up some impressive collaborators, including legendary songwriters Burt Bacharach and Carole King. Of course, Costello and his impeccable band of musicians—keyboardist Steve Nieve, bassist Davey Faragher, and drummer Pete Thomas—are no slouches themselves. Judging by the high caliber of songs that have preceded the album—the slinky-to-insistent, piano-driven rocker “Unwanted Number” and the high-kicking and sly “Under Lime”—fans have plenty to *Look* forward to from the always sharp Rock & Roll Hall of Famer. —Sarah Rodman

TOM MORELLO

ALBUM **THE ATLAS UNDERGROUND**

DATE **10.12**

Tom Morello and his Marshall-stack riffs have recently been pummeling audiences via Prophets of Rage, the rap-rock supergroup he formed with his Rage Against the Machine bandmates (sans Zack de la Rocha), Public Enemy’s Chuck D, and Cypress Hill’s B-Real. The guitarist’s not done throwing curveballs, however: On *The Atlas Underground*, his latest solo effort, Morello shepherds DJs (Steve Aoki), rappers (Killer Mike, RZA), and rockers (Gary Clark Jr.) on a gnarly, sonic adventure. Even when a guest steals the shine (Vic Mensa on “We Don’t Need You”), guitar licks always set the table. Still, it’s Morello and his cohorts’ shared fearlessness fueling this free-for-all. —Dan Hyman



THE STRUTS

ALBUM **TBD**

DATE **OCT TBD**

Wielding massive choruses, a cheeky attitude, and brawny power chords, this British quartet is like the dream offspring of Queen, T. Rex, Oasis, and Def Leppard, making fans of artists like the Rolling Stones and Foo Fighters. On their yet-to-be-titled sophomore album, the Struts continue those winning ways—and go in new directions—to help keep the torch lit for a classic stadium-rock sound. “I think we are filling a void,” Luke Spiller, the group’s voluminously lunged and appropriately larger-than-life frontman, tells EW. “We have a big mix of everything. It’s going to be a really fantastic, eclectic album...a journey from start to finish.” —*Sarah Rodman*



KURT VILE

ALBUM **BOTTLE IT IN**

DATE **TBD**

“You’ll have two days in the studio or six. I find you get just as much done in two,” says Kurt Vile. “Longer than that, you might fuss a little too much.” His new LP is a decidedly unfussy product of several of those brief studio sessions, with stop-offs in destinations like Bridgeport, Conn., with Peter Dinklage; L.A. with Rob Schnapf and Shawn Everett; and Brooklyn with his Violators bandmate Rob Laakso. The location and personnel changes were woven in with the rocker’s outlaw-country influences, plus special guests, including Sonic Youth’s Kim Gordon. —*Katie Hasty*



TOM PETTY

ALBUM **AN AMERICAN TREASURE: DELUXE EDITION**

DATE **9.28**

About six months after Tom Petty died, members of the rocker’s inner circle began compiling this box set of unreleased, alternate-version, live, rare, and deep cuts. The Heartbreakers cofounder **Benmont Tench** walks EW through the process. —*Katie Hasty*

What did you actually do to put this four-disc collection together?

We made a list of what we really love of Tom’s that we think should be spotlighted—and what we knew that has not been released that we should look for. [Longtime collaborator] Ryan Ulyate went through the vaults and not only found those, but also stuff that we’d completely forgotten we’d recorded. Then we’d argue back and forth—not fight, but a “I love this!” “But I love this!”—once a week when we’d gather at Ryan’s home studio and listen to a bunch of stuff.

And you ended up uncovering a few actual treasures.

When we found “Keep a Little Soul,” I just about

started crying because I always loved that song. I’d half forgotten about it. Ryan also found a version of “Surrender,” which we had recorded much earlier than I thought. There’s a terrific song recorded during the *Wildflowers* sessions called “Lonesome Dave.” When the playback came on, I was pretty shocked that Tom had chosen to leave it off.

So it sounds like this 60-song set isn’t enough?

My fingers are crossed: There’s so much that wouldn’t fit on this that I really hope that, in the future, we can continue to release things. And it’s not a matter of “Let’s scrape the bottom of the barrel.” We were looking for songs that we think that if we played them for Tom now, he’d say, “Wait a minute,

that’s really good. Why didn’t we use that?”

Was there ever a sense of “too soon” while you were making this?

I didn’t feel like it was too soon.... I never want the picture of Tom in peoples’ minds to gather dust. I felt like we have to be really careful with this, to do it right. It was cathartic and validating, like, “Yes, he was as good as I thought he was, and better. Yes, we were a really good band.” For me, it’s a validation for celebration.

It must take an emotional toll, to relive these memories of your friend.

It does. I have to go through the sorrow for the rest of my life. But for me, the reward outweighs the sorrow.

Movies

Edited By | KATIE HASTY @KATIEHASTY



↑ Kristen Stewart and Chloë Sevigny have reason for concern in *Lizzie*

KRISTEN STEWART CUTS TO THE BONE

The Craig William Macneill-directed ***Lizzie*** (out Sept. 14) slices deep into speculative history with a feminist reframing of the mysterious Borden family murders. It suggests the suspected murderess (**Chloë Sevigny**) rebelled against her father's abuses with her Irish maid-turned-lesbian lover, Bridget, played by Kristen Stewart, 28, who explains to EW why patriarchal oppressors should heed the film's bloody warning. **BY JOEY NOLFI**

ELIZA MORSE/ROADSIDE ATTRACTIONS

REEL NEWS

- **Lost in Space** Dominic Monaghan will reunite with director J.J. Abrams for *Star Wars: Episode IX*.
- **A Tale of Two Emmas** Emma Watson has replaced Emma Stone in Greta Gerwig's upcoming *Little Women* adaptation.

Lizzie's story has become such a pulpy legend over the years. Does this film reintroduce a missing human element?

It's transformed from salacious, media-frenzied true crime into folklore. Everyone knows the headline, but it's nice to look inside and read the piece and consider there were a lot of details that added up. She was *really* mad. *Something* must've pissed her off.

Chloë said this film is a take-down of the patriarchy. Did you channel that same rage or is Bridget operating differently?

She's conflicted about her natural feelings, and she's not as outspoken as Lizzie because she doesn't, in her mind, have that right. She comes from extreme poverty; she's totally displaced in America. She's completely and utterly alone. When she meets Lizzie...there's a spirit coaxed out of her because of their mutual recognition. I never got to taste that [rage] because I was playing somebody who was entirely subdued.

Are the murders justified since Lizzie's father is an abuser?

I don't want to mince words and say it's obviously *why* Lizzie had to kill him. I'd never justify violence, but we're all animals. If you corner an animal after locking it in a cage and doing bizarre things to it, what do you think's going to happen? It's going to bite back. It's satisfying to see that turn. Theoretically, it's total justification. Lizzie wasn't an evil, crazy monster; she was an abuse victim.

The infamous murder scene takes place in the nude. How did you feel about that?

I love that detail. She's visually, strikingly *female* in that moment, and also strikingly strong. The image of Chloë's face, checked out, turned off, carrying out this murder with blood spattered on it while you see her full tits out—you better watch out, dude!

It's funny because you're naked for the murders, but fully clothed for the sex scene.

We were never inserted into overly beautiful [scenarios]. We were never like, "Okay, then your corset bursts open!" Of course it doesn't burst open! It takes, like, 10 minutes to take off, so if we're going to f---, we're going to do it with our clothes on! That intimacy level, that sort of hushed, quiet, whispered exchange they have, [fits]. It was present and honest. Same with the murder scene: They couldn't wear clothes because blood would get on them, so they had to take them off. [But] seeing Chloë naked with an ax...is so representative of what this movie is about. Conversely, us in our clothing while being intimate is trying to get under these binds, trying so hard to just get one inch of space closer.

How did you approach presenting the same-sex relationship intimately, sans exploitation?

Naturally, from an insider's perspective. [It's] a queer story line in a movie that doesn't define the movie in its entirety—it's f---ing cool to make movies that are nuanced, layered, and true to life rather than taking something that matters to me and making it cliché and broad. That gets under my skin; I hate seeing it presented that way. [For them] the word gay doesn't factor. It's an instinct that doesn't have a name.



↑ Shannon Purser and Noah Centineo face-texting

Sierra Burgess Is a Loser

STARRING Shannon Purser, Noah Centineo, Kristine Froseth

DIRECTED BY Ian Samuels | **RATING** PG-13

LENGTH 1 hr., 45 mins.

REVIEW BY Dana Schwartz @DanaSchwartzzzz

▶ **LIKE CYRANO DE BERGERAC**, THE STORY ON which it's based, *Sierra Burgess Is a Loser* features a titular hero (*Stranger Things*' Shannon Purser) who is funny and charming, well versed in languages and literature, but crippled in love.

The high schooler is burdened not with a giant schnoz, but simply the appearance of an average American girl. By not wearing makeup and knowingly posting unflattering selfies, Sierra finds comfort in purposefully eschewing the basic tenets of entering the popular crowd; after all, you can't lose at a competition you opt out of entering. Yet the teen is forced to confront her own insecurities when she receives a text from a hunky philosopher/jock/poet from the next school over (*To All the Boys I've Loved Before* star Noah Centineo), a missive that was actually meant for mean-girl cheerleader Veronica (Kristine Froseth). As Sierra digs herself deeper into the hole of her inadvertent catfish, she enlists Veronica's help to be the face of the operation (in return, Sierra tutors Veronica to impress her college-freshman boyfriend).

The film itself is far from perfect. Implausible Rube Goldberg machinations of the setup aside, most of the side characters are as thin as notebook paper. Plot elements that seem essential appear too late, and we never quite get the catharsis the movie seems to think it's building toward. But it's also enlivened by an electronic score that makes an old story feel both vital and modern, and Peter Kavinsky-obsessed fans will love Centineo as another jock with a heart of gold. Even if you've seen it all before, *Sierra Burgess* will still satisfy your end-of-summer sweet tooth. **B**

YOUR 2-MINUTE GUIDE TO THE CONJURING UNIVERSE

The horror series has a few constants—toys, possession, producer Peter Safran—a habit that continues with *The Nun* on Sept. 7. And like the end of each film implies, there's a vow of more to come. **BY KATIE HASTY**



THE CONJURING

RELEASE DATE July 19, 2013

DIRECTOR James Wan

Ed and Lorraine Warren (Patrick Wilson and Vera Farmiga) investigate a haunted house.



ANNABELLE

RELEASE DATE Oct. 3, 2014

DIRECTOR John R. Leonetti

And in that house (and in this prequel) was a doll possessed by a demon claiming souls.



THE CONJURING 2

RELEASE DATE June 10, 2016

DIRECTOR James Wan

As she fights off a family's haunting, Lorraine has visions of demonic nun Valak.



ANNABELLE: CREATION

RELEASE DATE Aug. 11, 2017

DIRECTOR David F. Sandberg

The prequel's prequel stars a nun, a group of orphan girls, and a demon seeking a host.



THE NUN

RELEASE DATE Sept. 7, 2018

DIRECTOR Corin Hardy

This Valak origin tale features Taissa Farmiga (Vera's sister) as a nun investigating a horror.

NOW PLAYING

Your complete guide to films in theaters this week

EW

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DRAMA AND THRILLS

THE LITTLE STRANGER | Directed by Lenny Abrahamson
Starring Domhnall Gleeson, Ruth Wilson **L**

This '40s-set ghost story about a fading dynasty and their crumbling estate is a moody chiller minus the chills. It *does* have a scene-stealing turn from Will Poulter. **C+**

LIZZIE | Directed by Craig William Macneill
Starring Chloë Sevigny, Kristen Stewart, Jamey Sheridan **L**

Considering its cast and subject, this take on murderess Lizzie Borden and her relationship with her maid should be steam and sparks. It's too slow and antiseptic to be either. **C**

THE CHILDREN ACT | Directed by Richard Eyre
Starring Emma Thompson, Stanley Tucci, Fionn Whitehead **D L**

Eyre's portrait of a judge hamstrung between a controversial case involving a teenage Jehovah's Witness and her own marriage crisis is gorgeously acted, if a little too muted. **B**

MANDY | Directed by Panos Cosmatos
Starring Nicolas Cage, Andrea Riseborough, Linus Roache **L**

Finally, the movie that Nic Cage has been building toward during his crazy baroque period is here! This bonkers, bloody revenge thriller will leave some going, "WTF?" and others in a state of pure gonzo Cage bliss. **A-**

DYNAMIC DUOS

DESTINATION WEDDING | Directed by Victor Levin
Starring Keanu Reeves, Winona Ryder **L**

Ryder and Reeves' movie-star pixie dust lifts a wildly overwritten script about two reluctant wedding guests who talk (and talk) their way through loathe at first sight. **C+**

OPERATION FINALE | Directed by Chris Weitz
Starring Oscar Isaac, Ben Kingsley **N**

It's the psychological duel between the terrific Isaac and Kingsley as captor and prisoner that delivers the film's most charged jolts of electricity. **B+**

DOCUMENTARIES

MINDING THE GAP | Directed by Bing Liu **H L**

Skateboarding becomes a metaphor for healing and personal liberation in this shattering, award-winning doc about Liu and his two friends' attempts to reckon with pasts of domestic abuse in their Rockford, Ill., hometown. **A-**

HAL | Directed by Amy Scott
Starring Hal Ashby **L**

A bio-doc of Hal Ashby—the long-hair-and-love-beads maverick director of *Harold and Maude* and *Shampoo*—is a lively, skunkweed-scented time capsule of the New Hollywood era, giving an underappreciated artist his due. **B+**



THE CONJURING: MICHAEL FASSBENDER/WARNER BROS.; ANNABELLE: GREGORY SMITH/WARNER BROS.; THE CONJURING 2: MATT KENNEDY/WARNER BROS.; ANNABELLE: CREATION: JUSTIN LOBIN/WARNER BROS.; THE NUN: MARTIN MAGUIRE/WARNER BROS.; THE LITTLE STRANGER: NICOLA DOVE/FOCUS FEATURES; THE CHILDREN ACT: NICK WALL/A24/DIRECTV; DESTINATION WEDDING: ROBB ROSENFIELD/REGATTA; OPERATION FINALE: VALERIA FLORINI/MGM PICTURES; MINDING THE GAP: HULU

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TV

Edited By | PATRICK GOMEZ @PATRICKGOMEZLA



↑ BoJack horsin' around on the set of *Philbert*

ONE OF THE
BEST SHOWS
OF THE
YEAR—SO FAR

BoJack Horseman

DATE	TIME	NETWORK	REVIEW BY
Launches Sept. 14	Streaming	Netflix	Darren Franich @DarrenFranich

IN SEASON 5, *BOJACK HORSEMAN* CONFIRMS ITS STATUS as Netflix's best TV show, a brash showbiz satire that's also a religious act of small-screen devotion. "All I know about being good I learned from TV," says BoJack (voiced by Will Arnett). "In TV, flawed characters are constantly showing people they care with these surprising grand gestures." Few characters are more flawed than BoJack, whose grand gestures trend apocalyptic.

This new season goes meta, with BoJack starring on a cop drama called *Philbert*. *Philbert*'s what you might

call "a *True Detective* type," carrying a flask of his dead wife's blood, but did he kill his wife, is somebody secretly a ghost, *is the darkness a metaphor for darkness???* BoJack's new gig gives season 5 a precision-missile focus on contemporary TV, encompassing antihero chic, #MeToo, and the rise of navel-gazing pretension as the de facto mode of prestige television.

There hasn't really ever been a bad episode of *BoJack*. But last season stumbled with a fully goofy political subplot, whereas *Philbert* becomes a centralizing force, a way for the series to wrestle with its own bad self. Eternal voice-of-conscience Diane (Alison Brie) wonders if *Philbert* is "just a way for

THE 10-WORD REVIEW >

YOU (Lifetime, Sept. 9) *This Penn Badgley thriller is Gossip Girl meets American Psycho.* **B+** —KRISTEN BALDWIN

#50 SCOOPS 50 DAYS

LOG LINES

- **Sweet Treat** EW is sharing 50 exclusive TV scoops over 50 days through Oct. 1 at ew.com/50-scoops.

dumb a--holes to rationalize their own awful behavior.” She could be asking the same thing about *BoJack*.

Elsewhere in Hollywood, Princess Carolyn (Amy Sedaris) juggles on-set drama with the difficulties of single-parent adoption. Todd (Aaron Paul) gets an unlikely promotion. And *BoJack*’s experiments in structure get more elaborate. Mr. Peanut-butter (Paul F. Tompkins) goes to a Halloween party at BoJack’s house—in four different time periods, with four different significant others, a head-spinning feat of 4-D sitcommery. And the sixth episode is, essentially, a 25-minute Will Arnett monologue. It’s hilarious and heartbreaking; expect excerpts to be performed at all upcoming high school theater auditions.

Some of these threads are more involving than others. (Todd’s Seussian misadventures are best in short doses, while Diane’s story is so enthralling that you’re left wanting so much more.) But *BoJack* is ultimately a dizzy comedy assault, brimming with puns, loopily poetic dialogue, and just-right guest stars.

We’re in a moment when Hollywood itself is grappling with the sins of its past. So season 5 of *BoJack* is an act of self-incrimination, if not outright repudiation, and though this personal reeducation aims for cultural amelioration, the ramification of this interrogation could be self-immolation. Also, the animals can talk! **A-**

THIS SHOW CONTAINS THE FOLLOWING:

WSM WANDA SYKES
MEDIATING

AII ASPIRING INSTAGRAM
INFLUENCER

ISR INAPPROPRIATE
SEX ROBOT

ODC OFT-DIVORCED CANINE

→
Tyler
Alvarez,
Melvin
Gregg,
and
DeRon
Horton



FIRST
LOOK

American Vandal Goes No. 2

A new year, a new crime. EW investigates season 2 of Netflix’s Peabody Award-winning true-crime satire (launching Sept. 14).

BY CHANCELLOR AGARD

WHAT’S THE ONE THING high schoolers find funnier than penises? Poop. So, naturally, that’s exactly what season 2 of the mockumentary *American Vandal* is about: Young documentarians Peter (Tyler Alvarez) and Sam (Griffin Gluck) travel to an elite Catholic school to investigate “the Turd Burglar,” an anonymous social-media persona who poisoned the school’s lemonade with laxatives, causing students to lose control of their bowels. “We hope to be more complex and evolved than season 1 as we get sillier and more stupid with the crime,” says executive producer Dan Perrault.

While season 1 was inspired by *Making a Murderer* and *Serial*, the sophomore season’s pacing and structure draw on HBO’s *The Jinx* and Errol Morris’ *The*

Thin Blue Line. “Peter is rationing the story points in a more complex way, where he as a documentarian knows things that we’re not going to know right off the bat,” says Perrault.

In the private-school setting—where the two suspects are star athlete DeMarcus (Melvin Gregg) and bullying victim Kevin (Travis Tope)—the writers explore

issues of privilege and class as well as the duplicity of kids’ lives today. “They’re kind of living life twice,” says EP Tony Yacenda, “once at school and once on social media.” But don’t worry, things don’t get too serious. Yacenda promises, “We get to see these brutal poop crimes in hilariously slow-motion, desaturated environments.”

↓ Season 2’s big bad puts the Hamburglar to shame



The First

DATE Launches Sept. 14 | **TIME** Streaming

NETWORK Hulu

REVIEW BY Kristen Baldwin @KristenGBaldwin

PLENTY OF PEOPLE WOULD LIKE TO see Sean Penn launched into space, but on *The First*—Hulu’s drama about America’s inaugural mission to Mars, created by *House of Cards* executive producer Beau Willimon—the actor remains largely earthbound. Penn plays Tom Hagerty, an astronaut who is relieved of his command after a one-two punch of family trauma—his wife, Diane (Melissa George), dies and his daughter Denise (Anna Jacoby-Heron) develops a drug addiction. When the initial launch goes horribly awry, Tom’s old boss (Natascha McElhone) asks him to help save the Mars mission before Congress cuts off funding.

Penn, sinewy with muscle and sporting a hairstyle that can best be described as a tricolor fright, gives an enthralling performance as Hagerty, the kind of strong,

by-the-book guy you want leading souls into the stratosphere. He’s also a loving dad, and Penn’s scenes with Jacoby-Heron are quietly emotional; you can feel the years of unspoken pain vibrating beneath each tentative interaction.

Episodes 1 and 2 are front-loaded with Tom’s dilemma, his torn loyalties between a job that consumes him and a daughter who still needs him. So it’s disorienting when the focus shifts abruptly in episode 3 to Tom’s fellow astronauts and their loved ones, as they navigate the tense, emotional preparations necessary for an extended separation. *The First* does eventually come back to Tom and Denise—episodes 1, 2, and 5 are a stunning triptych of a family in crisis—and the disparate parts of the story have potential. Willimon’s future is a sleek vision of high-tech eyeglasses and voice-activated everything; the character of Kayla (LisaGay Hamilton), a black, queer female Army colonel, could be a series unto herself. The threads, however, never fully entwine, and in the end *The First* feels much like Mars itself: cold, bumpy, and too far away to touch. **B-**

↓ Lost in space: Sean Penn and Natascha McElhone’s new drama never quite jells



He’s a Survivor

Enlightened co-creator and actor **Mike White**, 48, is competing in season 37 of the CBS reality competition (premiering Sept. 26 at 8 p.m.). **BY DALTON ROSS**

You’ve written and starred in such beloved films and TV shows as *Chuck & Buck*, *School of Rock*, and *Enlightened*. Why did you choose to starve yourself for up to 39 days on national television?

When the first season of *Survivor* aired in the summer of 2000, that was the most excited I’ve ever been about a TV series ever!

This season the contestants are split into a “David” tribe and a “Goliath” tribe. You’re on the Goliath tribe. How’d you feel about that term being applied to you?

When I realized I was a Goliath, I was like, “Oh my gosh, I’m a villain!” [In the Bible] David is the underdog who has God on his side. Goliath is the beast that has to be defeated. You don’t want to be the one who’s standing in the way of the underdog winning.

You competed on CBS’ *The Amazing Race* twice with your dad, Mel. Which show is more difficult?

The Amazing Race is much more hectic. It’s like you’re always panicking. And *Survivor*, it’s more like just slowly dying on the vine.

So what are the odds that you’ll eventually achieve the golden trifecta by also giving CBS’ *Big Brother* a try?

The idea of living in a soundstage in the Valley, that’s the one game I’m not interested in. I’ve already done that.

COMEDY OF MY LIFE

NORM MACDONALD

The standout stand-up and SNL vet, 58, hosts Netflix's experiential talk show **Norm Macdonald Has a Show** (debuting Sept. 14). **BY DAN SNIERSON**



THE STAND-UP SPECIAL THAT MADE ME WANT TO BECOME A COMEDIAN

[1] Richard Pryor's *Live on the Sunset Strip*, particularly the bit about him trying to get [a stripper] paid by the club owner, who's a Mob guy. He said, "I'll do my scariest s--- on this guy." He came in with a gun and said, "You're gonna pay her!" And the club owner starts laughing.... The terrifying part was that he was laughing, that it was beyond his comprehension that anyone would ever pull a gun on this guy. I learned my funniest bits are when it's a reaction that's wrong but *truer* underneath. It made me realize: Think of a different reaction to what you should have. Think of a different way to say this than people expect. In fact, think of the *opposite* way.

THE FIRST JOKE THAT I EVER TOLD

In school, they were talking about probability [when] flipping **[2] a coin**—50 percent heads, 50 percent tails. One kid said, "Wait, what if it landed on its edge?" And the teacher said, "A coin could never land on its edge." And I said, "What if you were standing in mud?" I got a huge laugh. It was grade 2.

THE BEST ADVICE THAT DAVID LETTERMAN GAVE ME

[3] Letterman [NMHAS "special counsel" and guest] told me not to prepare. This was advice he didn't give as a universal, but he was just saying this would be good for me personally. He said, "Norm, you're much better if you *don't* know than if you *do* know—because you're curious and you're kind of an idiot."

THE QUESTION THAT I ASK GUESTS JUST BECAUSE IT AMUSES ME

I love asking my guests to "tell the folks at home..." The guy will say, "We were at dress rehearsal..." "Okay, now explain to the folks at home what a 'dress rehearsal' is." It makes them have to look at the camera and say, "Well, this is..." Later, they'll go, "I was in the backyard with a shovel..." and I'll go, "Okay, explain to the folks at home what a 'shovel' is." "Why do I have to?" "Just do it!"

THE JOKE THAT SHOULD BE TOLD AT MY FUNERAL

I might put this on my tombstone: *Roses are gray, violets are gray, tulips are gray, because I am a dog.*



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STYGIAN

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INSIDER



↑ (Clockwise from top left) *Atlanta*'s Donald Glover, *The Americans*' Matthew Rhys and Keri Russell, *The Marvelous Mrs. Maisel*'s Rachel Brosnahan, and *Game of Thrones*' Emilia Clarke

Who Should Win? Experts Weigh In

We persuaded Emmy voters from across the spectrum of the entertainment industry to share their ballots with us anonymously. Basically, we're Keri Russell and Matthew Rhys on *The Americans*. **BY LYNETTE RICE & DAN SNIERSON**

Outstanding Drama Series

THE PUBLICIST

The Americans. It kills me to have to choose between *The Crown* and anything else, but alas. I've watched every season of *The Americans*, and it's unbelievable to me how the writers managed to make each season better and better. It's complicated, it's messy, the characters are extremely flawed, and yet I can't tear myself away.

THE SHOWRUNNER

The Crown. The degree of difficulty with having to play real people! You can look up what happened on the internet after each episode. They keep every character fully realized, and still are able to surprise you. It transports you in a beautiful way.

THE STUDIO PRESIDENT

Game of Thrones. It's like they are making a movie every week. Each episode is ridiculously epic.

★ THE ACTOR

The Handmaid's Tale. Is it too late to pick *The Leftovers*? There's nothing on TV like *Game of Thrones*, but *The Handmaid's Tale* had a stunning season that set up an ending that made me so hungry for a third season. They really long-played Offred's breaking point, which I loved.

Outstanding Comedy Series

THE PUBLICIST

The Marvelous Mrs. Maisel. These nominees are all so different. It's not entirely fair to judge them against each other, especially when they don't all have to make the same number of episodes. However, I watched all eight episodes of *Mrs. Maisel* in one day. I couldn't get enough of it.

THE SHOWRUNNER

Atlanta. It's subtle in ways and rich in ways. It's a tough one for me because of what Kenya Barris

The Publicist

She's worked in broadcast TV for decades but has a great deal of affection for a certain cable comedian named Midge.

The Showrunner

This woman, who runs one of the hottest dramas in prime time, thinks *The Crown* is way better than her own show.

The Studio President

This veteran suit, who produces mostly broadcast TV shows, thinks *Game of Thrones* doesn't fight fair.

The Actor

He's a seasoned comedy star who has a new show debuting this season—and he's in a bad place over the snub of *The Good Place* in the top category.



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is doing on *black-ish*. Writing for broadcast is harder. Since *Atlanta* is on FX, they can depict [life] more realistically.

THE STUDIO PRESIDENT

black-ish. I love creator Kenya Barris. I think it's really funny, and it's also about something.

THE ACTOR

Atlanta. Wait, was *The Good Place* not nominated? I mean, I'm still voting for *Atlanta*, but really? No *Good Place*? *Atlanta* does things that no other television show does. It is the most authentic show on TV.

Lead Actor, Drama

THE SHOWRUNNER

Sterling K. Brown (*This Is Us*). I voted for him based on the fact I know him and he struggled in the wilderness before this happened. I did not vote on performance; I voted based on his story. He's a really good guy.

THE ACTOR

Jason Bateman (*Ozark*). He is really going for it—and he drives that whole series. To watch that character think on his feet is fascinating. That's an easy thing for an actor to overplay or to forget about.

Lead Actress, Drama

THE SHOWRUNNER

Claire Foy (*The Crown*). This is the Claire Foy moment. I know everybody loves what's-her-face. [*She means Elisabeth Moss.*] But it's Claire for me. Having to depict a real person is harder than what anyone else has to do.

THE ACTOR

Elisabeth Moss (*The Handmaid's Tale*). No one beats Elisabeth Moss in a close-up.

Lead Actor, Comedy

THE SHOWRUNNER

Anthony Anderson (*black-ish*). I didn't watch [Bill Hader on] *Barry*. I wasn't super interested in it. I voted for Anthony. He's so talented.

THE ACTOR

Ted Danson (*The Good Place*). He has to deliver jokes and mountains of information, and he does it so seamlessly and with such delight and joy—and then panics when Michael's own rules seem to betray him.

Lead Actress, Comedy

THE SHOWRUNNER

Tracee Ellis Ross (*black-ish*). On family sitcoms, especially on broadcast, the moms are usually super put-upon. I like that she's cool. She feels like an adult.

THE ACTOR

Tracee Ellis Ross (*black-ish*). I feel like we've celebrated Allison Janney enough—not that that's necessarily possible—and Tracee Ellis Ross is one of the great underrated television comedians. Let's give her an Emmy—and a moment.

Outstanding Reality-Competition Program

THE PUBLICIST

The Amazing Race. I've watched every season, and it never gets old. The production is so tight, you feel like you are there. They always devise challenges that are unique to the country they're in, so it's not like Ugly Americans intruding upon these faraway lands.

THE STUDIO PRESIDENT

The Amazing Race. It's the only one I watch. I love the combo of a travelogue-meets-competition show.

Outstanding Variety Talk Series

THE PUBLICIST

Jimmy Kimmel Live! He's very brave to be so outspoken about gun control and health care in this horribly divided climate. When he talks about his family he makes the political personal, which it should be. Also, he's super funny and adorable.

THE STUDIO PRESIDENT

The Late Late Show With James Corden. It's a genuine variety show. It's got everything—good conversation, unique and fun sketches, and an incredibly lovable host.



↑ (Clockwise from top left) *The Crown*'s Claire Foy, *This Is Us*' Sterling K. Brown, *The Handmaid's Tale*'s Elisabeth Moss, *The Late Late Show*'s James Corden, and *black-ish*'s Tracee Ellis Ross



On left: Féria Glam Grunge
Dusty Mauve 721
Above: Féria Glam Grunge
Vintage Teal 617
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L'ORÉAL PARIS

What to Watch

A handy guide to solve your daily TV dilemmas*

By | GERRAD HALL @GERRADHALL



Everyone will be talking about it tomorrow

MONDAY SEPTEMBER 10



Season Finale American Ninja Warrior

8-10PM | NBC

The strongest superhumans outside of a Marvel movie will attempt to conquer Mount Midoriyama for the 10th-season closer. "This year, we reconfigured the finals course," says host Akbar Gbajabiamila. "Believe it or not, that plays a big trick on the ninjas' minds." One more change? An extra \$100,000 to whoever gets the farthest on the course. —Dana Schwartz

TUESDAY SEPTEMBER 11

The Great American Read

CHECK LOCAL LISTINGS | PBS

After unveiling America's 100 best-loved novels, PBS will go deeper into each title—as voting for the winner rages on. "We've forgotten how great it is to just pick up a book," host Meredith Vieira says. —David Canfield



It's okay to let these build up on your DVR

Swiped: Hooking Up in the Digital Age

10-11:25PM | HBO

It's not really news that love these days is a many-Tindered thing—particularly for millennials whose whole lives unfold around their handheld screens. Journalist Nancy Jo Sales' examination of online dating is smart, timely, and insightful; mostly, though, it just makes you want to pull the plug. **B+**

—Leah Greenblatt



Season Premiere Flipping Out

10:15-11:15PM | BRAVO

L.A.'s most dramatic house-flipping team—Jeff, Jenni & Co.—is dealing with staff shake-ups, bad concrete pours, and babies in season 11. It's classic reality fare—the personalities are big enough to keep you glued to the TV, even if the turmoil is a bit fake.

B- —Dana Schwartz



Devour it all at once

Castle Rock

STREAMING | HULU

It's never too late to visit the unluckiest town in America. The anthology drama based on Stephen King's multiverse may be nearing its first season's finish line (Sept. 12), but catching up would help with cracking the series' biggest mysteries: What happened to Henry (André Holland)? What affliction does Molly (Melanie Lynskey) have? And who exactly is the Kid (Bill Skarsgård)? Co-creator Sam Shaw promises answers. "All the questions that have haunted Henry and Molly will, in a pretty wild and fateful way, come to a head in the last hour." Just hope no one loses theirs.

—Shirley Li



AMERICAN NINJA WARRIOR: DAVID BECKER/NBC; MEREDITH VIEIRA: STEPHANIE BERGER/PBS; SWIPED: HOOKING UP IN THE DIGITAL AGE: HBO; SPACE: PATRICK HARBON/HULU; SKARSGÅRD: DANA STARBARD/HULU; SCOTT GLENN AND ANDRE HOLLAND: PATRICK HARBON/HULU (2)



SNL REUNION

THE SHOW IS A COMEDY ABOUT THE UPS AND DOWNS OF MARRIAGE AND IS ALSO THE LONG-AWAITED CROSSOVER BETWEEN THE STAR WARS AND MARVEL CINEMATIC UNIVERSES.”

—ALAN YANG, co-creator with Matt Hubbard of *Forever*, starring Maya Rudolph and Fred Armisen as a couple trying to spice up their marriage (debuts Sept. 14 on Amazon Prime Video)



WEDNESDAY SEPTEMBER 12

Season Premiere

American Horror Story: Apocalypse

10-11PM | FX

On this season 1 (*Murder House*) and 3 (*Coven*) crossover, we meet *House*'s grown Antichrist, Michael Langdon (Cody Fern), who, presumably, brings on the titular end of days. Pack your go bag! —Tim Stack



THU SEPTEMBER 13

Series Finale

Shooter

10-11PM | USA

Shooter retires with a “propulsive, big, and emotional” series finale, says EP John Hlavin, adding that it’s a “powerful close” to the “trilogy” of seasons. —Derek Lawrence



FRIDAY SEPTEMBER 14

Series Debut

Haunted Live

10-11PM | TRAVEL CHANNEL

Will paranormal investigators (the Tennessee Wraith Chasers) successfully connect with or go to battle against ghosts associated with a war? It’s a site with “pain and agony attached to it,” says cofounder Steven “Doogie” McDougal. Adds founder Chris Smith, “I’d be lying if I told you this one doesn’t make me a little uneasy.” Any-one got a Scooby snack?



PASSPORT NOT NECESSARY

Guy’s Grocery Games

9-10PM | FOOD NETWORK

Speeding shopping carts? Check. Guy Fieri trying to trick competitors with his 3-2-1-Go countdown? Check. Four chefs specializing in various global cuisines? [Belly growl a.k.a. “Check”]

Season Finale

World of Dance

9-11PM | NBC

Jennifer Lopez? Check. Highly skilled performers? Check. A \$1,000,000 prize? Damn! Where do I sign up for dance classes?! And can J. Lo. be my instructor?

Season Premiere

Snatch

STREAMING | SONY CRACKLE

This crime dramedy’s (is dram-crime a genre? crimrmedy?) season 2 opener finds the Hill gang washed up, literally, in Spain after robbers invade their yacht and steal all of the money they stole. Months later, they’re getting by thanks to more scams, while trying to recover their millions. Playful and quasi-fun, it still lacks a certain magic of that film of the same name. C+

Sunday’s Best: Celebrating 40 Years of CBS Sunday Morning

8-9PM | CBS

This prime-time special features power couple John Legend and Chrissy Teigen, Robert Redford (who EW revealed is retiring from acting), fashion icon Ralph Lauren, and a cover story on the world’s first “test-tube baby,” born 40 years ago. “I’ve never worked at a program that was as unique in its intelligent voice and yet doesn’t take itself seriously. It’s quite special,” says host Jane Pauley of the CBS fixture. Make a wish and blow out the candles!



BoJack Horseman

STREAMING | NETFLIX

Confused about this show’s anthropomorphic world and searing satire of Hollywood? Creator Raphael Bob-Waksberg suggests four spoiler-free episodes to whet your appetite for the upcoming fifth season (Sept. 14): “Horse Majeure” portrays “all five of our main characters and their relationships in a really fun way”; he finds “Hank After Dark” very relevant because “it’s about Diane’s attempt to take down a famous man with allegations of abuse, and the systems that are set in place to stop her”; “Let’s Find Out” features “a conversation between BoJack and Mr. Peanutbutter that is the summation of the show in general”; and “Fish Out of Water” “allows you to get lost in this silent, underwater, beautiful world...a great showcase for the designers and animators.” —Piya Sinha-Roy



What to Watch

CARREY'D AWAY

Jim Carrey—the star of Showtime's new series *Kidding*—no joke, first starred on TV 34 years ago. Check out his small-screen stints.



Everyone will be talking about it tomorrow

SATURDAY SEPTEMBER 15

ALL YOU CAN EAT

The Pioneer Woman; Trisha's Southern Kitchen; The Kitchen; Cajun Aces

10AM-12:30PM | FOOD NETWORK

Forget the days of Saturday-morning cartoons—proper adulting means watching people make food! And this weekend they're dishing out quick and easy hints, tips, and tricks.



SUNDAY SEPTEMBER 16



Ashlee+Evan

10-10:30PM | E!

E!'s lineup of celeb golems crafted out of tanning spray and highlighting powder now features Ashlee Simpson-Ross with husband Evan Ross (son of Diana). Pleasant and empty, it's akin to watching nothing at all.

C—Kristen Baldwin



It's okay to let these build up on your DVR

Love in Design

9-11PM | HALLMARK

In her hometown to film a renovation show, Hannah (Danica McKellar) removes the house's original charm and reunites with her architect ex (Andrew W. Walker). It's standard fare: long pauses, exaggerated glances, and average acting, before ending in one chaste kiss. Maybe it's time this format got a makeover? C+ —Ruth Kinane



Worst Cooks in America

9-10PM | FOOD NETWORK

With one week left until the finale, the final four reunite with their families before chefs Robert Irvine and Anne Burrell teach them how to make duck two ways. After a blind taste test, the worst goes home. It's a twist on the classic game—duck, duck, loser.



Devour it all at once

Sports Night

TO RENT/BUY | AMAZON, ITUNES

For the 20th anniversary of Aaron Sorkin's critically acclaimed ABC comedy, the stars tell us their favorite episodes and memories (tune in to PeopleTV's Sept. 20 reunion special for more!). "The one that makes me cry and laugh every time is 'The Six Southern Gentlemen of Tennessee,'" says Felicity Huffman. Peter Krause points to that episode, "Dear Louise," and "Shoe Money Tonight" as "great examples of Sorkin's unique and sharp style of storytelling, poignant personal drama, social commentary, and flat-out comedy." Josh Charles recalls the "daily struggles Peter and I shared trying not to laugh anytime we had a scene together." —Sarah Rodman



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Music

Edited By | ALEX SUSKIND @ALEXSUSKIND



Paul McCartney

TITLE
Egypt Station

LABEL
Capitol

GENRE
Rock

REVIEW BY
Leah Greenblatt @Leahbats

▶ IF PAUL MCCARTNEY KEEPS A bucket list, what could possibly be left on it? A walk on the moon, maybe, or the prototype for eternal life, graciously bestowed by some bleeding-edge biotech lab in Silicon Valley in return for services rendered to mankind.

There are only so many new adventures, after all, for a living legend already guaranteed a forever place on the face of rock's Mount Rushmore; an artist knighted, canonized, and adored in nearly every obscure corner of the globe for more than half a century. And yet, in public and on record, he is somehow still everybody's Paul—the scrappy kid from Liverpool who appeared on a special hometown edition of “Carpool



MARY MCCARTNEY

THIS MONTH IN MUSIC HISTORY > **Sept. 14, 1998:** Total Request Live, otherwise known as TRL, airs its first episode on MTV. Music videos, boy band

NOTEWORTHY

- **Garth Goes Irish** Garth Brooks will play the first-ever show at Notre Dame Stadium on Oct. 20.
- **Summer of Drake** Spotify announced “In My Feelings” as the season’s most streamed song.

Karaoke” this past June, contentedly tooting his harmonica in an empty bus shelter, playing a surprise greatest-hits set at a local pub, and making James Corden cry for his grandpa in the middle of a “Let It Be” duet.

On *Egypt Station*’s loping, contemplative opener “I Don’t Know,” McCartney is also a man racked, almost convincingly, with self-doubt: “I got crows at my window, dogs at my door/I don’t think I can take anymore/What am I doing wrong? I don’t know.” But he’s too sanguine not to cap it with a reassuring “It’s alright, sleep tight,” and move right along to the rollicking “Come On to Me,” an electrified *doot-doo-doo* stomper as libidinous as anything a 76-year-old this side of Little Richard has slid into, and “Happy With You,” a melodious little ode to the woman who made him want to be a better man. (“I sat around all day, I liked to get stoned/I liked to get wasted, but these days I don’t/’cause I’m happy with you.”)

In the press notes, McCartney extols the virtues of “the ‘album’ albums we used to make,” and *Station* has a loose jukebox quality that still feels thematic, even as he moves through moods and sounds. The modern-magpie sensibility of Grammy-winning producer Greg Kurstin (Adele, Beck) gilds the handclap chorus of exalted piano anthem “Fuh You,” while jaunty sing-along “People Want Peace” rips a page directly from John Lennon’s bed-in playbook. The delicate, pirouetting “Hand in Hand” comes on like a bittersweet “Blackbird” redux; breezy bossa nova shuffle “Back in Brazil” feels like something David Byrne might turn out on a sunny São Paulo weekend. And “Caesar Rock” is all early Hamburg sessions, a giddy shout from the basement of a garage-band jam.

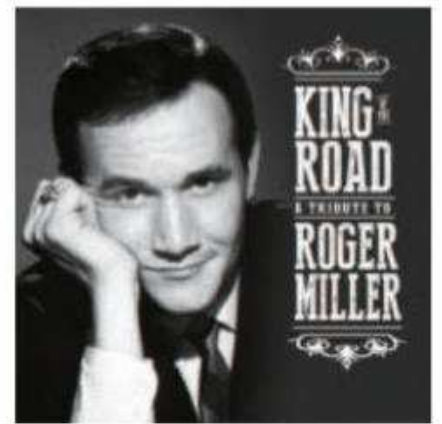
The song list contains 16 tracks total, counting its bookending instrumentals, and it’s a long shot, probably, that any of them will join the pantheon. As with any artist of McCartney’s age and caliber, the specter of an iconic catalog can’t help but hang over the current work, particularly when so few like him remain. For some of his peers, that sense of legacy tended to become the locus of the material, or at least heavy subtext; on their elegiac late-career albums, Leonard Cohen and David Bowie grappled with mortality and loss in a way that felt in many ways like a deliberate farewell.

But for all its reflection, *Station* (recorded in part at Abbey Road) feels like the output of a man still experiencing life midstream. And while McCartney has undergone a kind of pop culture resurgence over the past decade—dueting with Kanye and Rihanna, drumming for the Foo Fighters, dancing in the VIP balcony at Beyoncé gigs—he’s done it all with a sort of serene elder-statesman dignity. There’s no sense on this record that he needs to pander to the kids; no Drake cameo or strenuously pop-charty production.

Instead, the album is content to mine the Technicolor mind of its creator: alternately playful and earnest, melancholy and resilient, but always immutably himself—the still-vital life force of a superstar who has been there and everywhere and is glad just to be here now. **B+**

THIS ALBUM CONTAINS THE FOLLOWING:

- | | |
|---------------------------|--------------------------|
| GF GUITAR FEEDBACK | WR WEED REFERENCE |
| D DOMINOES | H HARPSICHORD |



All Hail the King

TITLE *King of the Road: A Tribute to Roger Miller*

LABEL BMG | **GENRE** Country, Pop

REVIEW BY Sarah Rodman
@SarahARodman

▶ **ALTHOUGH THIS SUPERB** new double-disc tribute (out now) begins with the late Roger Miller jokingly dubbing himself “probably one of the greatest songwriters that ever lived,” the all-star renditions—of well-known and obscure tunes—help support his hyperbole.

The collection rounds up an eclectic mix of country, pop, and rock artists (from Ringo Starr to actor John Goodman) equally nailing Miller’s silly and solemn sides. That, no doubt, would’ve pleased the eccentric tunesmith, whose impressive scorecard includes 31 Top 40 country hits. The Oklahoma-bred songwriter also penned the music and lyrics for the Tony-winning musical *Big River*. (Goodman reprises the raucous, and still timely, “Guv’ment,” which he performed in the original.)

Among the highlights are Brad Paisley—an ideal Miller interpreter—giddily scatting and picking his way through the bouncy ditty “Dang Me,” the pastoral gentleness of Eric Church’s version of “Oo-De-Lally,” and a gorgeously feathery duet of the weeper “The Last Word in Lonesome Is Me” by Dolly Parton and Alison Krauss. An all-hands-on-deck rendition of the oft-covered, snap-happy title track that includes Willie Nelson, Dwight Yoakam, and Parton, among others, is the perfect caper to this tip of the cap. **A-**

rivalries, and Fred Durst’s career would never be the same again.

GOOD KARMA

Reveling in his love for the Beatles, Tom Petty, and Thunderclap Newman, singer-songwriter **Aaron Lee Tasjan** goes psychedelic on his transporting new album, *Karma for Cheap* (out now).

He talks to EW about traversing the musical map and getting an assist from Sheryl Crow. BY SARAH RODMAN

ON REVVING IT UP

"There was definitely a newfound sense of wanting to be more adventurous and consciously pushing myself to go places that I hadn't gone. I started playing more rock & roll versions of [my previous songs], and audiences were really responding, so I decided to continue that sound onto a record—and *Karma for Cheap* was what we came up with."

ON DOING IT ALL (PLAYING BLUEGRASS AND AMERICANA FESTIVALS, AND OPENING FOR PUNK ROCKERS AND POP STARS)

"It obviously looks all over the place, but when you're trying to create the music that I'm trying to create, that's really the spot that you're trying to get to. The albums that I'm liking, that I'm hearing newer artists do, feel more like a playlist almost than an actual record. People are really interested in something that has a sense of adventure to it."

ON COLLABORATING WITH SHERYL CROW

"She sings the harmonies on 'Crawling at Your Feet.' She was at a Starbucks and heard 'Little Movies' and Shazamed it, and told her manager to find me and invited me to open some shows for her last year. It was really amazing."

→
Aaron Lee
Tasjan



DEAN OF 2018

Producer **Mike Dean** has worked on this year's biggest albums (Travis Scott's *Astroworld*, Migos' *Culture II*, Kanye West's *Ye*). He looks back at his crazy—and crazy productive—nine-month stretch. BY ALEX SUSKIND

MIKE DEAN IS HIP-HOP'S CLOSER, the guy you call when it's time to get your album across the finish line—or give it a much-needed kick in the ass.

"That's what usually happens: People come with the record done but just need a little more sauce on top," says the 53-year-old multihyphenate, blunt in hand.

While you may not have heard Dean's name before, you have heard his sound: effusive, chest-rattling synthesizer riffs popping up on today's top albums. This

year's credit list alone makes him sort of a rap/pop Forrest Gump for 2018, with his signature blend appearing on Migos' *Culture II*, Christina Aguilera's *Liberation*, Nas' *Nasir*, Travis Scott's *Astroworld*, Beyoncé and Jay-Z's *Everything Is Love*, Kanye West's *Ye*, and Teyana Taylor's *K.T.S.E.*, among others.

"It's been crazy," Dean says of his jam-packed dance card—especially the five-week stretch when he dropped an album a week for Kanye's G.O.O.D. Music roster, a schedule Dean first

discovered when Yeezy tweeted it out to the world. “I was like, that’s a lot of work,” he adds with a laugh. “But I’m used to it. I might have a few panics, you know, but it’s all got to keep moving.”

Indeed it does. The night of Ye’s release, Dean was finishing the album in Wyoming right up until the last minute before booking it to a field where West debuted the record over livestream. But there was a hitch: Dean’s phone had only 12 percent battery left. “They were like, play it again,” he says. “I was like, uh...” Thankfully, the phone didn’t die, and he and Team G.O.O.D. went on to release the rest of the catalog as planned.

In addition to production, Dean also mixes and masters music, a skill he honed as a twentysomething in his hometown of Houston, working with local legends including Ganksta Nip, Big Mello, and the Geto Boys. It was his Texas roots that first led him to fellow Houstonian Travis Scott, whose chart-topping *Astroworld* Dean executive-produced.

“I played his first shows—it was like South by Southwest for 20 people, and I had to force him to go on stage,” says Dean about how far Scott has come in his career, from the early days of intimate performances to the raucous balls-to-the-wall concerts he puts on today. “He was from Houston, and Houston needed something. It’s especially nice because he pays homage [to the city].”

So what’s next for Dean himself? Whatever it is, he’s not saying much (he replied to a question about a possible Rick Rubin/Kanye/Chance the Rapper collab with a smile). For now, he’s just happy about what he’s already accomplished in 2018, in particular the rapid-fire release schedule of this past summer.

“Nobody’s ever [released] that much music in a month, I don’t think—37 songs in 35 days,” he says. After it was over, he recovered with an IV bag full of vitamins. “I had, like, four over a week,” he adds. “It helped.” Considering his recent output, he may want to keep some in reserve.



Swan Song

No, **Blood Orange** (a.k.a. Dev Hynes) isn’t retiring. He just has a poignant new album out now called *Negro Swan*—a record about self-discovery, self-identity, and vulnerability. He speaks with EW about its conception. **BY SARAH SAHIM**

You’ve said *Negro Swan* unpacks black depression and the anxieties of queer people and people of color. Did you reach out to others besides writer Janet Mock to talk about their experiences, or are these songs mostly autobiographical?

It’s autobiographical because my albums are really just journal entries.... When I was doing the record, [Janet’s] work was kind of present and speaking to me. I knew I wanted her involved, but I didn’t know how until towards the end of the mixing process. She came over to my studio. I have this book that I keep of pictures and things that would go into

the album. I gave it to her, and she started writing all sorts of things, and I recorded the whole experience.

Many of your songs start out as piano pieces. Do you have a particular process that takes these abstract ideas and turns them into fully formed ideas?

I throw in certain melodies I have from the piano pieces and morph them into these pieces of music. [But] it’s really rare that there’s a song that’s finished, ‘cause I’m always looking at things as a whole album. I’m tweaking every little thing till the final month.

How do you know when to let go and stop tinkering?

I guess I get to a point where I know that if I keep

going, it won’t make sense to me. Luckily, because I view it from a diary standpoint, I just stop. You don’t sit down at your diary thinking that this is gonna be the best thing of the half century, you know?

How have you evolved since your last album, *Freetown Sound*?

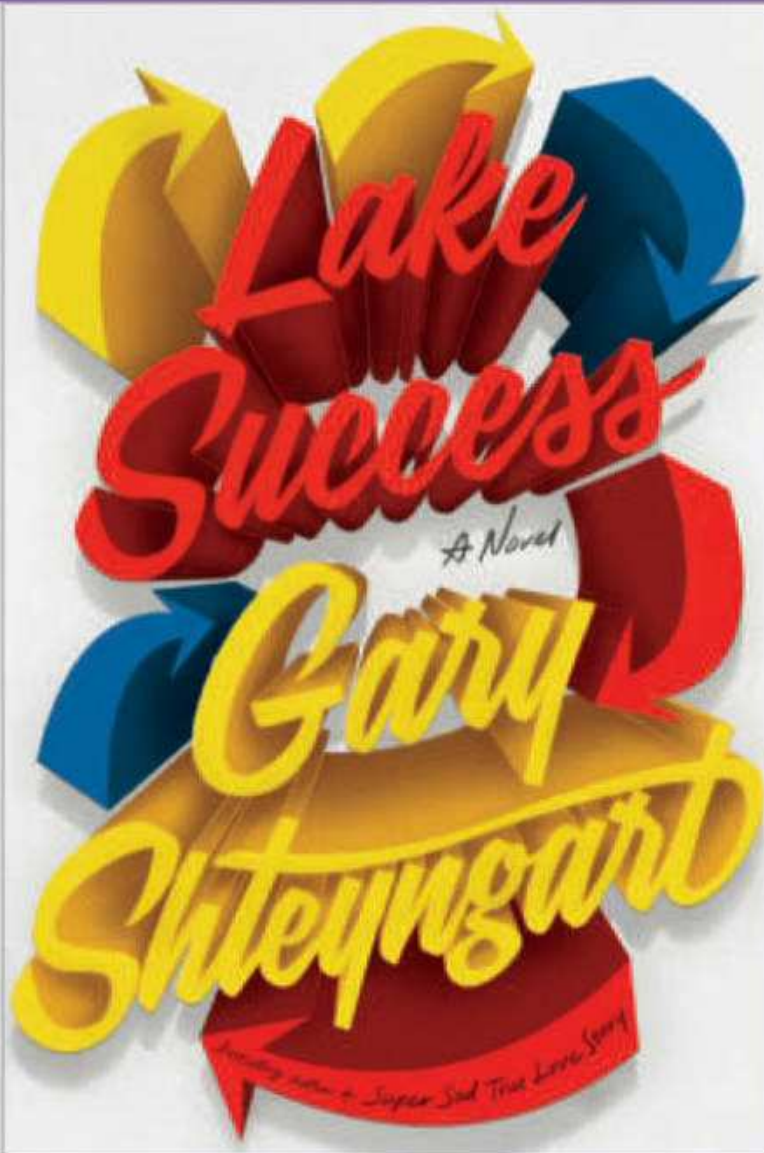
The ways I have grown are more from a production standpoint. I mixed half of [*Negro Swan*] by myself.

Do you enjoy taking a step back vocally and just producing or mixing?

I would happily never sing again! That would be the easiest thing for me. I sing as a way to get the point across. If someone said they wanted to come in and sing, they’re more than welcome!

Books

Edited By | KEVIN P. SULLIVAN @KPSULL



Lake Success

BY Gary Shteyngart	PAGES 335	GENRE Fiction	REVIEW BY David Canfield @davidcanfield97
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THE TIMING IS RIGHT FOR GARY SHTEYNGART'S BIG swing. Having completed a trio of ingeniously satirical novels, most recently his 2010 dystopia *Super Sad True Love Story*, as well as an innovative memoir, his literary prowess has long been undeniable. Over his career, he's singularly rendered American culture's absurdities with

flair, fun, and bits of melancholy.

So we reach *Lake Success*—Shteyngart's crack at the Great American Novel and his commentary on Trump's America. His hero is Barry Cohen, a hedge-fund millionaire married to a lawyer named Seema. The book opens on Barry wandering New York's Port Authority Bus Terminal, his face bloodied. He's escaping his life: his autistic son with whom he can't connect, his wife whose brilliance is matched only by her resentments, his money. He stumbles onto a Greyhound and sets out on a cross-country journey—to find his college love, theoretically, but really to reclaim himself.

The backdrop, naturally, is Trump country—elites (like Seema) discussing the election with pretentious indifference back in New York; average Americans illuminating the president's appeal in the heartland. Shteyngart is jumpy but curious here. *Lake Success* is based on the author's own road trip, and each city stop in the novel is peppered with stranger-than-fiction detail.

The book untangles major themes, with a wicked feel for modern life's aimless chatter ("They continued to talk about Trump on autopilot, the way people were doing that summer"), but it's lacking in soul. Each person Barry meets, like an impressionable young drug dealer, is reduced to a type, an idea in human form. Even Shteyngart's edge—aimed at the 0.1 percent—is a bit dulled. Why? Perhaps it's the nature of what feels fresh, sharp, and needed in this bizarre new world. For what can yet another entitled, delusional, wealthy white man tell us about where we've gone wrong? **B**

HARRY'S 20TH B-DAY



Head to EW.com for full coverage of the 20th anniversary of Harry Potter and the Sorcerer's Stone in the U.S.



Fantasy's New Queen

N.K. Jemisin is the first person ever to win the Hugo Award for Best Novel three years in a row—and the only black writer to win the prize, period. In doing so, she's shaking up an entire genre. **BY DAVID CANFIELD**

"THIS SHOULD HAVE happened a long time ago." It's this line from N.K. Jemisin, author of the Broken Earth fantasy trilogy, that best sums up the feeling behind the successes she's had over the past few years. In 2016 she became the first African-American to win the Hugo Award for Best Novel. But the sentiment encompasses so much more.

Jemisin won that same award for science-fiction and fantasy writing—the most prestigious of its kind—in 2017 and again this year, a perfect sweep for her series. It's a remarkable turn of events that indicates, per Jemisin, a "sea change." But she's still absorbing the news. "I'm a black person who grew up loving sci-fi and fantasy—people of color, as consumers, have been here all along," she says. But their exclusion as

creators has gone on for far too long; certain extremist "gatekeeping" Hugo voters even tried to keep Jemisin from winning. "For some of us, things have always been hard," she said in her victory speech in August. "I wrote the Broken Earth trilogy to speak to that struggle, and what it takes just to live, let alone thrive, in a

world that seems determined to break you."

The Broken Earth trilogy (currently in development as a TNT series) is a prescient allegory of racial and political tensions. It's set on an enormous single continent reeling from a climate catastrophe. As survivors cluster in the aftermath, it traces the processes of systemic

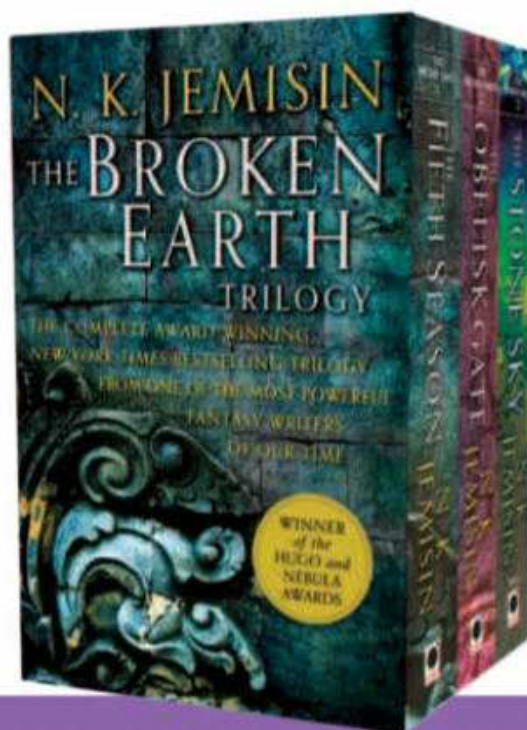
oppression. Jemisin employs plenty of sci-fi magic, but maintains an intense realism. That, she argues, is where her books' explosive timeliness stems from. ("It's political because the existence of certain people is politicized," she explains.) Aside from history, she leaned on deeply personal experiences to bring

familiar elements into her fictional universe. Her work as a career counselor, for instance, informed her profound exploration of inherited trauma. "You've got the guy who can't hold a job because his boss reminds him of [his abuser] from [childhood]," Jemisin says. "I encountered people dealing with stuff like that, so I understand how trauma works."

Jemisin is now a pillar of speculative fiction, breathtakingly imaginative and narratively bold. Her gifts, especially the strength of her provocations, are rooted in her humanity. A little make-believe helps her locate those universal truths. "I depict societies as they feel realistic to me," she says. "I think the whole point of world-building is to make a world that feels realistic—even if it's a world where dragons and sentient rock people abound."

“FOR SOME OF US, THINGS HAVE ALWAYS BEEN HARD. I WROTE THE BROKEN EARTH TRILOGY TO SPEAK TO THAT STRUGGLE.”

—N.K. JEMISIN



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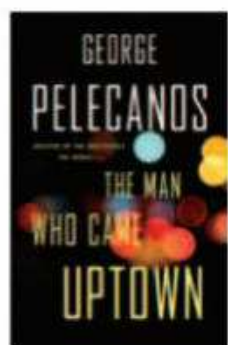
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The Deuce Creator Keeps It Novel

George Pelecanos may have his own TV show now—*The Deuce* with co-creator David Simon—but he's still a killer author, as proved by his new book, *The Man Who Came Uptown*. **BY DAVID CANFIELD**

This is your first stand-alone novel in a while, the story of a prisoner forced to adjust to life on the outside. What's the inspiration for it?

I've been doing reading and writing programs in prisons and jails for many years, so I had plenty of material to draw from in what is, at bottom, a story about personal redemption. I like writing about people who spend their time trying to help others for the greater good. That's what Americans are supposed to be about, right?

A love of reading is a key theme in the book.

Reading opens your mind and helps you empathize with people who are unlike you.... In the book, I quote Steinbeck: "In every bit of honest writing in the world, there is a base theme.... Knowing a man well never leads to hate and almost always leads to love...." We could all take a moment to reclaim that kind of humanity now. I've seen firsthand how books can change people's lives: It happened to me.

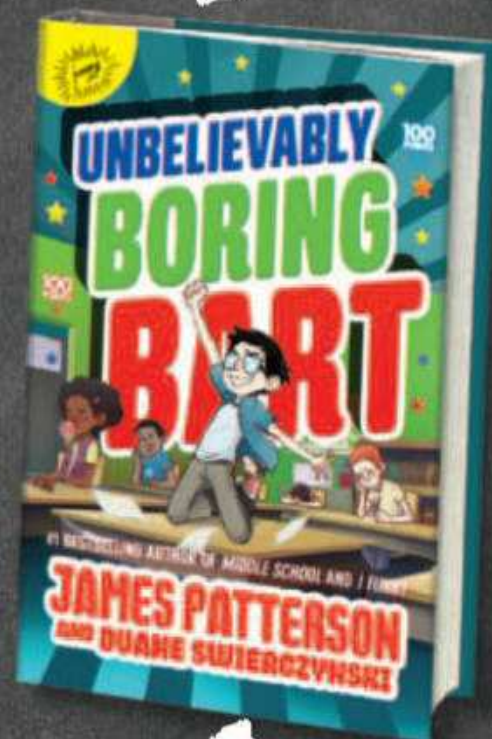
How are you balancing novel writing with scripted TV's demands?

When I'm running a TV series, that's all I do. When I write a book, I'm on it seven days a week. I had a window between television seasons, so I used that time to write a novel. I'm very busy, and it's a blessing. I like to work. [In my books] the prose has gotten leaner and more economical, I suppose. But you should see my scripts. They're dense, written like paragraphs in a novel, and very detailed. So I'd say it goes both ways.

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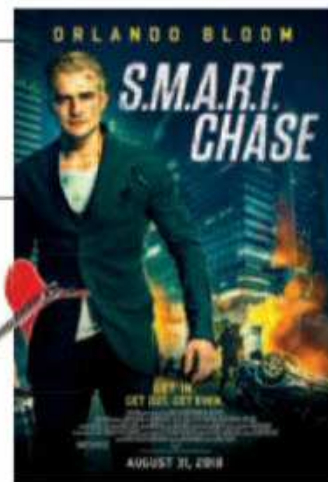
THIS WEEK'S
HITS &
MISSES

The Bullseye

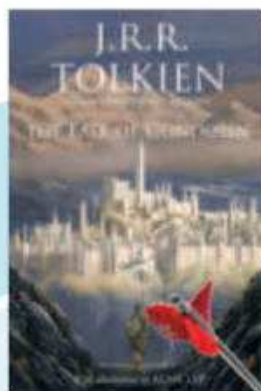
Yet another revival way too soon

BY MARC SNETIKER @MarcSnetiker

Sometimes
M.ovie A.ctōrs
R.egret T.hings



From the team that brought you three Oscars, 20 BAFTAs, and several billowy fabrics



J.R.R. Tolkien's newest book is set 6,000 years before *The Lord of the Rings*, which should give readers just enough time to get through *The Silmarillion*.

Star Wars: Episode IX casts Matt Smith—or as he's known by his *Star Wars* name, Literally Any Name But Matt Smith.



A Quiet Place sequel set for 2020, meaning movie theaters have just two more years to ban every Buncha Crunch.



Tyra's latest look is fresh...out of 1990's *Dick Tracy*.



Searching for: any 46-year-old who looks as good as John Cho



Nine seasons in and we're still not ashamed to watch.



black-ish creator sells *Bewitched* reboot, sadly does not sell way for Tracee Ellis Ross to be on two sitcoms at once.



Alec Baldwin drops out of *Joker* movie after being cast as Batman's dad...presumably because someone actually told him what happens to Batman's dad.



It's great to finally see Jennifer Garner back where she belongs: sweatily kicking various men.



Yes, *Pick of the Litter* has 100% on Rotten Tomatoes, but wait until it pees on the carpet.



Wile E. Coyote movie officially moving forward...forward...wait, no, stop, that's not a...okay, Wile E. Coyote movie moving forward again.



"Honey, let's start *Ozark*" is the new "The diet starts tomorrow."



Roseanne to be killed off *The Conners* spin-off... Suddenly Double Beckys doesn't sound like such a bad idea, now, does it?

For the last time, John Krasinski is not remaking *Sixteen Candles*.



A QUIET PLACE: JONNY COURNOYER/PARAMOUNT PICTURES; SHAMELESS: CHUCK HODES/SHOWTIME; ROSS: MICHAEL KOVAC/GETTY/BEVERLY HILLS VODKA; BANKS: ISAAH TRICKEY/FILMAGIC; CHARTS OF FUR: WARNER BROS./EVERETT COLLECTION; JACK RYAN: JAN THUIS/AMAZON; ROSEANNE: ADAM ROSE/ABC; PICK OF THE LITTER: SUNDANCE SELECTS; OZARK: JESSICA MIGLIO/NETFLIX (2); PEPPERMINI: MICHAEL MULLER/STX FILMS; BALDWIN: JIM SPELLMAN/WIREIMAGE; CHO: STEVE GRANITZ/WIREIMAGE; SMITH: NOEL VASQUEZ/GETTY IMAGES; LOUIS C.K.: WIREIMAGE



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